march, 1952

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magazine

open letter from alexandra danilova

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sadler's wells theatre ballet in new york debut

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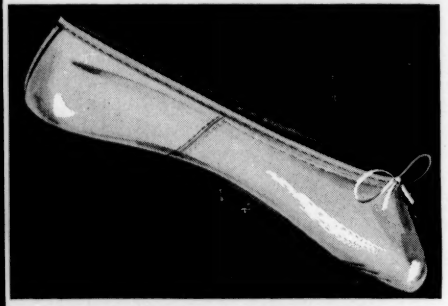
NO. 2 IN A SERIES OF FAMOUS DANCERS AND FAMOUS DANCE SHOES

PERFECTION IN PERFORMANCE

by *Andre Eglevsky*

The winged feet of Andre Eglevsky, Premier Danseur of the New York City Ballet, take to the air in the execution of a Grand Jeté.



RUSSIAN SOFT TOE BALLET

PERFECTION IN SHOEMAKING

by

Capezio

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news of dance and dancers

The Balloon That Got Into The Act

• The New York City Ballet, always hospitable to new talent, provided an unlooked for setting for an aspirant, runaway balloon on February 14th, the night of the premiere of the new Jerome Robbins opus, BALLADE. We are talking about the gas-filled type of balloon you used to play with when you were a kiddie, no other.

Said balloon, a prop used in BALLADE, was released during the ballet to drift importantly out of sight into the flies — but it made a surprise comeback during the next ballet, PAS DE TROIS. **Maria Tallchief** was just coming out of the wings for her first solo variation when a bit of string showed itself ominously overhead. At a pace agonizingly slow and grave, the balloon hove into sight. To the tune of titters and howls from a convulsed audience, it lowered itself solemnly to stage level, while Miss Tallchief, all too conscious of the competition, endeavoured to keep her mind on her work, then it incredibly drifted at a dreamy pace into the orchestra, hovered uncertainly a moment or two, then rose to have a good look at the balcony.

At this point **Eglevsky** had taken his place onstage and was dancing his solo.

The balcony not to its evident liking, the balloon then dreamily and slowly drifted back to the stage (Eglevsky was showing some of the best batterie in his vast range at this point and doing so with utterly cheerful aplomb). Here it paused momentarily beside the figure of Eglevsky, all round and yellow and full of the dignity of gas (the balloon, not Eglevsky) and then as the variation came to its end, the balloon, now at shoulder level, trailed meaningly out into the wings, its string solemnly following after.

What happened to it there, we shudder to think. People have been fired or flayed in this hallowed house for less.

There was also a heavy snowfall that evening. The curtain of flakes intended for the opening and closing of BALLADE couldn't wait their turn. They drifted down first in CONCERTO BAROCCO, then returned for a quickie in PAS DE TROIS. Thereafter, the weather cleared up nicely and even without 20-20 eyesight you could observe the hard sunlight of CAKEWALK radiating throughout space.

•

Blessed Event

Nana Gollner and **Paul Petroff** are expecting their second baby early in July. This event caused the cancellation of the Gollner-Petroff tour and the discussions at Metro for the Anna Pavlova role in the Annette Kellermann story. The Petroffs have opened a school in Van Nuys, Cal. and will teach until they are ready to resume touring, late in 1952.

•

In the meantime, Metro has engaged **Maria Tallchief** to dance long shots of **Anna Pavlova** in the aforementioned Kellermann film, which stars Esther Williams. Miss Tallchief left February 24th for a one week Hollywood stint.

This Pavlova bit is not to be confused with the Anna Pavlova role being played by **Tamara Toumanova** at 20th Century Fox, the latter film being based on the S. Hurok biog.

•

London's Empire Theatre Disbands Ballet

The Empire, England's cousin to our Radio City Music Hall, and long the home of a resident ballet group, as well as precision dancers, fired the latter group last month, although retaining the ballet. The Empire is the London showcase for M.G.M. films. Whatever its significance otherwise, a lot of dancers are indubitably out of work.

•

Alicia Markova is in New York on a short holiday from her company, the Festival Ballet, and still nursing an ailing tendon. . . The Festival Ballet, Markovaless, moves into the Stoll Theatre, London, this month with **Tamara Toumanova** in its ranks as ballerina, sharing roles with **Sonia Arova** . . . **Oleg Briansky** is another newcomer-soloist . . . **Ludmilla Tcherina,** last seen on the screen as Giulietta in "Tales of Hoffmann", passed through New York in a flash, between planes, on her way to Tokio . . . Press notices abroad keep remarking that **Katherine Dunham** is dancing "less and less", an omen, perhaps, that she is in an interesting condition? Or What? . . .

•

Erik Bruhn has left for Hollywood by special permission of his company, Ballet Theatre, to appear opposite **Reneé Jeanmaire** in ballet sequences for the Hans Christian Anderson film, which, at last, is under way. Bruhn is one of the Ballet Theatre "browns" (Bruhn, Braun and Brown) and a former soloist of the Copenhagen Royal Opera Ballet.

And for New York fans desirous of catching Ballet Theatre at all this Spring, the only nearby date happens March 6th at the Brooklyn Academy of Music.

Ballet Theatre is moving March 1st into a handsome new home, the site of its ballet school in New York, at 152 West 56th Street, and eschewing forever downtown purlieus of 45th Street.

•

Renaissance of a Dance Theatre

It is a fact that the "late" New York City Dance Theatre is prematurely bewailed and if it has not found a home since its initial manifestation in 1949, its cause is far from buried. It lives on in the renaissance of another theatre dance group which has found a more hospitable house. As a result of the activities of a group of four modern dance companies at the Hunter Playhouse in January, the burgeoning of an entirely new venture, paternally sponsored by the Brooklyn Academy of Music, is upon us.

To be exact, the sponsor is the **Brooklyn Institute of Arts and Sciences,** and its hardy director, Mr. **Julius Bloom,** who willingly opened the doors of the Opera House of the Academy after conference with **Ann and Paul Lovett,** spokesmen for the group. The nucleus of a new dance theatre, presently titled THEATRE FOR DANCE, consists of **Jean Erdman, Erick Hawkins, Donald McKayle** and **Merce Cunningham,** the same four which appeared on the Hunter series. But this is only a beginning for this hopeful contingent.

Mr. Bloom, a great believer in American indigenous, or modern dance, offerred the group the only open date in the house this season, April 22nd, on which night, the program will read as follows: Jean Erdman in solo "Portrait of a Lady" and group opus "The Perilous

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Chapel" (winner of a Dance Magazine award for merit in 1949), Erick Hawkins' "Opening of the Eye", Merce Cunningham's "Suite of 16 Dances" and Donald McKayle's sweeping character work, "Games".

The April 22nd date is only an opening into the future, only a beginning. The Institute will offer its facilities of rehearsal rooms and lecture platforms to THEATRE FOR DANCE Company and in the Opera House, a repertory company, managed by Ann and Paul Lovett, will have a ready and handsome showcase. The possibilities may already be glimpsed: the mounting of new works, a permanent rehearsal home, the uncovering of new talent, a base for touring companies. A board is now in formation to weigh all phases of THEATRE FOR DANCE's possibilities.

What happens to this dream depends a lot on attendance at the Brooklyn Academy of Music on April 22nd. No audience, no dream.

•

Jacqueline Moreau and **Vladimir Skouratoff** have joined the Marquis de Cuevas' company and **Ana Ricarda** is nearing completion of her long-projected ballet INES DE CASTRO for the same company, with Celia Hubbard decors and costumes. **David Lichine** also is working on a new opus for the company.

Leonide Massine is active at the Opera-Comique in Paris, staging a number of new ballets.

•

If plans conceived by impresario **Michael Todd** mature, New York City may have a look at the distinguished opera and ballet companies of **La Scala** without going to Milan to do so. The plan is to bring the entire company for performances at the open air Jones Beach stadium during the months of July and August. If this comes to pass, members of La Scala will be able to return to Italy secure in the knowledge that nowhere else in the world could they have the kind of performing experience that the refreshing open air atmosphere of Jones Beach, with its battalions of mosquitoes and its always imminent rainfall are likely to offer.

•

Helen Solskaya, Russian D.P. recently arrived from Munich, is the new leading dancer of the New York City Opera, sharing roles with **Grant Muradoff,** balletmaster, who discovered her talent. Miss Solskaya is Kiev born, was trained and danced in the State Opera at Kiev. These will be seen in Manon, Don Giovanni and Andrea Chenier. Other choreographers of the Opera ballet are **Charles Weidman,** whose dances will be seen in Love for Three Oranges and La Traviata, and **Sophie Maslow,** who is represented solely by her ballet in The Dybbuk. The score speaks for itself. A thin time of it for the opera ballet.

•

ATW and CW in Alliance

Pupils taking the March 10-May 17 course in choreography for theatre and TV given by **Anna Sokolow,** under auspices of the **American Theatre Wing's** Professional Training Program will have a ready outlet for their efforts in an end-of-the-season presentation by the **Choreographers Workshop.** Registration for Miss Sokolow's course begins February 27 and is limited. For more information, contact Miss Hansen of ATW at Wing headquarters.

•

"Masterpieces of the 20th Century"

This year's bid for a foreign invasion comes in the form of a giant cultural exposition to be given in Paris April 28-June 1, is sponsored by The Congress for Cultural Freedom, has for its theme the intellectual and artistic achievements of the free world in the 20th century.

Achievements in music, painting and other arts will have a showcase in the Paris Opera and other historic theatres, halls and galleries.

The ballet company chosen to represent 20th century ballet is the **New York City Ballet,** which opens in Paris at the Opera on May 10th and appears for six evenings entirely, the other five at the Theatre Champs Elysees, with representative ballets from its vast repertory. Igor Stravinsky will conduct two of his own scores for this company, Firebird and Orpheus. Leon Barzin accompanies as chef d'orchestre.

Two entirely new ballets will be mounted for the company in its Paris season, "Une Histoire d'Amour", with a score by Henri Sauguet, and "Coup de Feu", with a score by Georges Auric.

The European tour of the New York City Ballet opens in Barcelona on April 14th. The company will be seen in a new opus by **Agnes de Mille,** her first for this group, called "Dumbarton Oaks", set to the Stravinsky concerto of the same name, and will be readied for the company's appearance in Scotland this summer.

(Continued on page 49)

Ballet and Concert Calendar, March, 1952

(in NEW YORK CITY only)

performances listed are in the evening, unless otherwise indicated

1	**New York City Ballet** (until March 16)	New York City Center
2	**Marie Marchowsky, Joseph Gifford** and Companies	92nd Street YMHA
5	**Teresita Osta,** Spanish dancer	Carnegie Hall
8	**Pearl Primus** and Company	92nd Street YMHA
9	**Tao Strong** and Company (at 3:00 p.m.)	Amato Opera Theatre
10	'Stage for Dancers' presents **Miriam Cole, Mary Hinkson** and **Jack Moore**	Henry Street Playhouse
13	**Hadassah** and Company, "Dance Themes of the Ancient East" (at 3:30 and 8:30)	Amer. Mus. of Natural History
16	**Pearl Primus** and Company	92nd Street YMHA
19	Stage for Dancers presents **Rena Gluck, Muriel Mannings, Glenn Tetley**	Brklyn H. S. for Homemaking
23	Choreographers Workshop	92nd Street YMHA
24	"Dance, U.S.A." sponsors joint recital by the **Philadelphia Dance Theatre** and the **Wisconsin Dance Group**	Henry Street Playhouse
25	**Sadler's Wells Theatre Ballet** (in two-week season, closing April 6)	Warner Theatre
27	**Beth Dean, in Maori** and Australian aboriginal dances	Amer. Mus. of Natural History
29	**Nina Fonaroff** and Company	92nd Street YMHA
30	**Delia Destian, George Tomal, Livia Mayo,** and **Gabor Banat,** joint recital, 5:30 p.m.	Carnegie Recital Hall

Lectures

Ted Shawn in 3 Friday afternoon lectures at 5:00 P.M. at the Ethnologic Dance Center

14 "Delsarte, the Man and his Philosophy"

21 "Delsarte, Principles of his Science of Movement"

28 "Delsarte, Application of his Principles to Dance"

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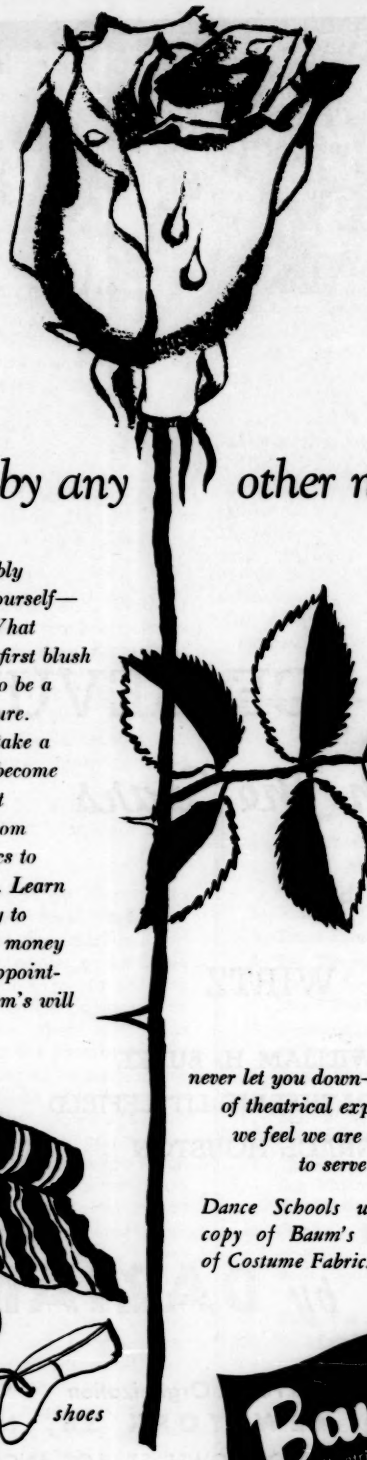

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dance magazine

volume XXVI number 3 March, 1952

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ON THE COVER

Elaine Fifield, one of the two ballerinas of the Sadlers Wells Theatre Ballet, dancing the Sugar Plum Fairy in "The Nutcracker" with the English company which makes a New York debut this month at the Warner Theatre.

Rudolf Orthwine, Editor and Publisher

Helen Dzhermolinska, Executive Editor

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Letters to the editor

. . . In Your February issue, under the San Francisco notes, I observe that someone is exhibiting a blue ribbon worn by Marie Taglioni in "Giselle". If he can prove (by a program, criticism or any authoritative reverence) that Marie Taglioni ever danced Giselle, with or without blue ribbons, I'll be happy to eat one pair of Jean Babilee's ballet shoes, with or without dressing . . .

Lillian Moore,
New York City

•

. . . Your editorial comment (in the February issue) regarding the good fortune of American communities that have an English dancer teaching there, prompts me to register a most sincere protest.

The relative ability of the English dancers has been demonstrated by their two companies. Despite the adulation given Fonteyn, she is definitely no better and in some cases short of Alonso, Tallchief, Hightower, and, as a Swan Queen, Jacqueline Martin of prewar San Francisco.

The obvious superiority of Beriosova over Fifield in turns, beats, line and stage presence, matters of technic and style in classical dancing, would indicate that perhaps the Americans even of Russian extraction know a little bit about this business also.

Our attitude should be that any community with a qualified dancing teacher should be justly proud, of whatever origin . . .

Louis Frederick
Portland, Oregon

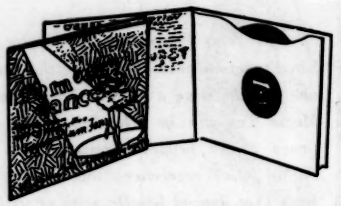
•

. . . The whole family reads every word of the magazine, even the advertisements. The impression we have gotten from it is that you are sincerely interested in furthering education in dance, wherever it may be, and because we are so isolated, we find it a great source of inspiration.

(Mrs.) Earl L. Hunt
Boise, Idaho

For The First Breath of Spring

(SPRING RECITALS)



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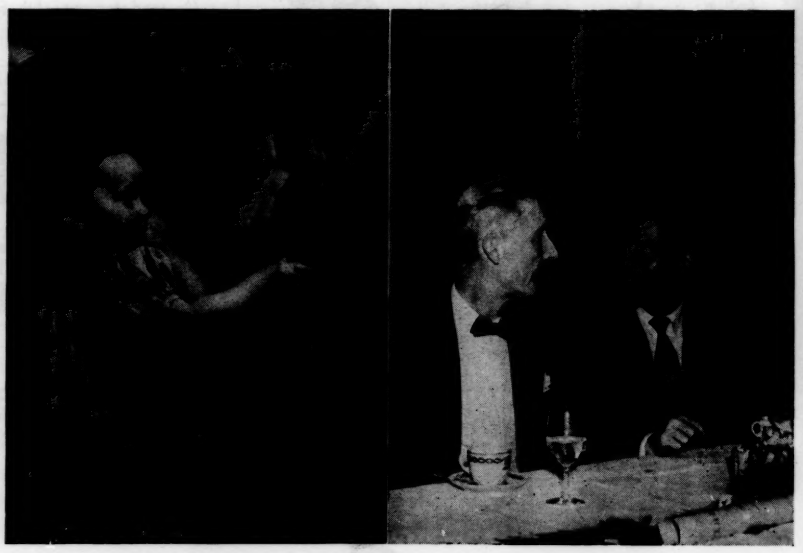
Just People and Places

• Probably the most appreciative audience a group of entertainers working out of Washington, D. C. ever had are the boys in the armed forces stationed at such widely scattered points as the Arctic and Biloxi, Miss. These entertainers are volunteers, professionals and semi-professionals, who respond to calls from Army and Air Force, to put on a show whenever headquarters feels there is an urgent need. The group is organized by Mildred Harvey, herself a talented entertainer, who realized what a great morale builder these shows are to boys in the services. Her group is made up of dancers, singers and novelty acts recruited from night clubs, TV, radio, etc. in the Washington, D. C. area.

Lola Beaver, Washington dancing teacher, standing half way up the steps, is the choreographer for the dance units in the troupe, and recruits dancers for it.

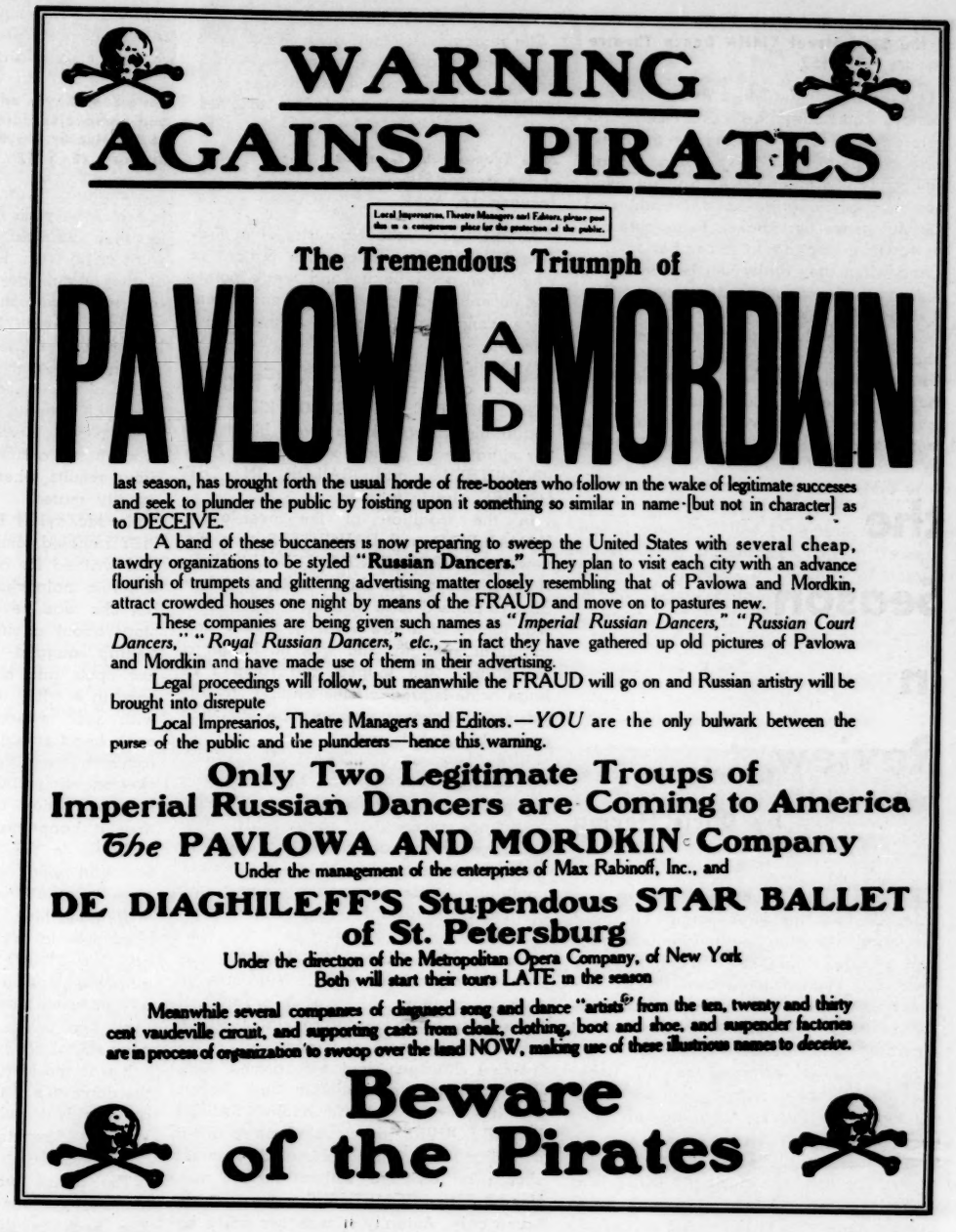
The troupe recently completed its sixth trip to the far north. Sometimes they find weather as cold as forty-five below. They are taken for dog sled rides, fed caribou steak, talk with Eskimos, see the midnight sun. All this, plus warm admiration from their audience, makes up for any hardships they might have to endure.

At times, such shows must be organized on very short notice, such as six days before Christmas. This month they are appearing before a Florida army trainee group.



Left:
Leo Kersley makes up for Bluebird role with the kind assistance of his infant daughter, Alexandra (named after godmother Alexandra Danilova). Mr. Kersley, English dancer, former soloist with the Sadler's Wells and many other European companies, arrives in the U.S.A. this month to take up teaching post in Denver, Colo.
Right:
The Times' dance critic John Martin and Met Opera balletmaster Zachary Solov nod over luncheon commemorating award given to Solov by firm of Capezio for raising general standard of opera ballet. This is the first of such annual awards to be given to individuals of merit in the dance field by Capezio. John Martin, as head of an award committee of four, made the presentation. The luncheon took place at the St. Regis Hotel in New York on January 22.

a clear case of Piracy or Who Done It?



WARNING AGAINST PIRATES

Local Impresarios, Theatre Managers and Editors, please post this in a conspicuous place for the protection of the public.

The Tremendous Triumph of

PAVLOWA AND MORDKIN

last season, has brought forth the usual horde of free-booters who follow in the wake of legitimate successes and seek to plunder the public by foisting upon it something so similar in name [but not in character] as to DECEIVE.

A band of these buccaneers is now preparing to sweep the United States with several cheap, tawdry organizations to be styled "**Russian Dancers.**" They plan to visit each city with an advance flourish of trumpets and glittering advertising matter closely resembling that of Pavlowa and Mordkin, attract crowded houses one night by means of the FRAUD and move on to pastures new.

These companies are being given such names as *"Imperial Russian Dancers," "Russian Court Dancers," "Royal Russian Dancers," etc.*,—in fact they have gathered up old pictures of Pavlowa and Mordkin and have made use of them in their advertising.

Legal proceedings will follow, but meanwhile the FRAUD will go on and Russian artistry will be brought into disrepute

Local Impresarios, Theatre Managers and Editors.—*YOU* are the only bulwark between the purse of the public and the plunderers—hence this warning.

Only Two Legitimate Troups of Imperial Russian Dancers are Coming to America

The PAVLOWA AND MORDKIN Company

Under the management of the enterprises of Max Rabinoff, Inc., and

DE DIAGHILEFF'S Stupendous STAR BALLET of St. Petersburg

Under the direction of the Metropolitan Opera Company, of New York
Both will start their tours LATE in the season

Meanwhile several companies of disguised song and dance "artists" from the ten, twenty and thirty cent vaudeville circuit, and supporting casts from cloak, clothing, boot and shoe, and suspender factories are in process of organization to swoop over the land NOW, making use of these illustrious names to *deceive.*

Beware of the Pirates

• "Local impresarios, theatre managers and editors, please post this in a conspicuous place for the protection of the public" says the boxed exhortation under the opening warning on this documentary gem.

What can have brought on this eruption? Who can have authored it? Obviously, this could have been written some time in 1911, following the first Pavlova-Mordkin American tour, and not at a later date, because of the famous slap in the face which put an end for all time to the Pavlova-Mordkin alliance. Certainly, it could not have emanated from either the Metropolitan Opera or from "de" Diaghileff, as that combine was five years away from consummation, at the time this beaut of advertising copy was written.

Could it have been the manager, Max Rabinoff, of hallowed name? We dismiss this as a thought unworthy.

Somehow, the forty years between the evident date of this documentary and our own time have wrought subtle differences in approach of advertising copy and journalism, but between the lines today you can still hear the word "fraud" shrieked in the cause of whatever company you happen to be promoting. Only your own is "authentic" and the artistes in other companies and fields are still under the subtle anathema of belonging to the category of ten, twenty, thirty cent vaudeville.

This gem of poster art is currently on exhibit in the window of the Kamin Dance Book Shop on the Avenue of the Americas in New York City, for those who can't believe their eyes and want a look at the original.

But *who* can have written this monument to professional ire?

the Season in Review

by Doris Hering

Emily Frankel and Mark Ryder
at the 92nd Street YMHA Dance Theatre
January 19, 1952

Emily Frankel and Mark Ryder share a precious commodity that gives their concerts an edge over those of far more experienced performers. They look as though they really like to dance. As a result, even their most trivial works have an unhurried youthful grace that makes them pleasant to watch, endearing to remember.

And when they really set their minds to it, they can compose solid dances. One of these, the new BIOGRAPHY OF FEAR, spoke eloquently about our times and what they do to people and to love. Against a glowing red cyclorama, the couple, dressed in sharp red and black, hovered fearful and vague with air raid sirens mooing about them. Suddenly a slow and rather touching piece of jazz emerged from the siren sounds. It drove the couple to cling together impassioned and needful, childlike and ageless. As their duet became more absorbed, it was broken by the death of the jazz and the resumption of the sirens. They were left wavering with nameless dread.

In their other two premieres Mr. Ryder and Miss Frankel relied upon the initial idea—impulse to carry them through. They did not dig nearly deeply enough into the movement possibilities evolving from the ideas. The first, called simply DUET, was a life cycle of a couple. Designed in circular pattern with Miss Frankel clinging to Mr. Ryder or carried by him, it did not have enough peaks of dramatic intensity. The second premiere, called CHAOS AND COUNTERPOINT, tried to pictorialize the frustrations and seeming non sequiturs that beset our real and dream lives. So far they have made only a rambling pin scratch on the surface of the subject.

Of their older dances, the Biblical duet, AND JACOB LOVED RACHEL, has grown tremendously in depth and clarity. Its two-part commentary on the bitter triumphs of fate is rendered especially poignant by the dignity and restraint of the acting.

The remainder of their older works, with the exception of the macabre sound-and-movement game called HAUNTED MOMENTS, are about ready to be replaced.

Jean Erdman and Company
at the Hunter Playhouse
January 18, 1952

As she has reached maturity, Jean Erdman has taken on a creative pattern in which her good points and weak points are accentuated apace. This was evident in her concert of January 18 at the Hunter Playhouse.

When she has to deal with a sensory situation as in HAMADRYAD or DAUGHTERS OF THE LONESOME ISLE, her imagination flows like a river. But when the situation is dramatic, as in IO AND PROMETHEUS and SAILOR IN THE LOUVRE, she is fettered.

In the tradition of the ever-lovely HAMADRYAD and DAUGHTERS was the new solo, UPON ENCHANTED GROUND. Here all the nature-child fluidity that has always infused Miss Erdman's upper torso was joined to a new vivacity, a new and forthright strength. She was no longer a groundling. She leaped and romped in huge wide-legged circles ending in surprising off-balance stances. She was like a tree freed of its roots.

In the new solo, PORTRAIT OF A LADY, the sensory stimulus was supplied by a recording of one of John Cage's collages of sounds taken from radio dials. With her constantly undulating torso and languidly jazzy sensuality, Miss Erdman gave continuity to the fragmentary music and created an amusingly credible portrait of a tart.

Her new solo, CHANGING-WOMAN, was also in the sensory vein. With strange mewing sounds she metamorphosed through a series of nature states whose length robbed them of impact.

When she must deal with drama, Miss Erdman becomes academic and, let us face it, just plain dull. Her endless SAILOR IN THE LOUVRE (the usual claptrap about a sailor and some animated statues) should be dropped without further ado. Her IO AND PROMETHEUS was a duet in name only. Actually it was two solos by two strangers who remained strangers.

How can this be remedied? How can Miss Erdman's dramatic works achieve the shimmering dance impulse of her non-dramatic ones? The answer is that they probably cannot. She might do well to remain in the area where she is truly articulate.

Miss Erdman danced with more warmth and freedom than ever. And her company consisting of **Tao Strong, Elizabeth Sherbon, Deborah Frank, Shirley Broughton,** and **William Leonard** has achieved a stalwart style. The superb musical ensemble was headed by pianist David Tudor and conductor Lou Harrison.

Donald McKayle and Normand Maxon and companies, joint recital
at the Hunter Playhouse
January 20, 1952

Recently a theatre critic wrote an article in which he praised two new playwrights for their unusual competence and then went on to wish that, at their early stage of the game, they had less competence and more passion. The two new group works of **Donald McKayle** and **Normand Maxon** are excellent illustrations of what this critic meant, Mr. McKayle's in the realm of passion and Mr. Maxon's in the realm of competence. And Mr. McKayle's GAMES, which was repeated on this joint program, is a fine example of the wondrous results when the two elements are equally mated.

Mr. McKayle's HER NAME WAS HARRIET rambled, ambled, bounced, crawled, and writhed for an hour or more. It had a heroic main character, Harriet Tubman, but she was never developed. It had a story about a slave migration that kept getting snagged. It had blank spots and low spots and obscure spots. But every once in a while it would be shot through with such sweetness and warmth that one's heart would quicken. Sometimes the radiance came from some strange little playsong. Sometimes it came from a haunting procession across the stage. Each time it happened one realized that Mr. McKayle is the vessel for a deep and beautiful racial heritage. Someday he will give it an orderly expression.

Normand Maxon, on the other hand, has much less to say. But he says it so prettily! His STRAIT IS THE GATE was an attractive looking piece full of glib, visually effective movement, smartly designed black and white costumes, and a neatly geometrical set by John Ward.

It was the story of a family haunted by the departure of the mother to join a lover, an incident which later caused the younger daughter to renounce her own happiness.

The dance was beautifully and passionately performed by **Iona McKenzie** and **Eve Beck** as the two sisters and **Joan Djorup** and **Jose Lo Presti** as the mother and her lover. Mr. Maxon as the cousin did not do his own choreography justice.

Merce Cunningham and Company
at the Hunter Playhouse
January 20, 1952

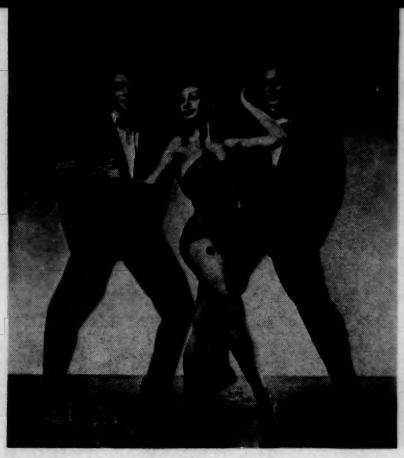
Gaining an artistic experience from a Merce Cunningham concert is a little like viewing life through the wrong end of a telescope or sucking nectar from a flower.

(Continued on page 43)

stanley mcdonald

concert

Sophia Delza in a classic action-dance, T'ang Ma, of the Chinese theatre, expressing the action of a man on horseback rushing over wet terrain. This is one of a wide repertory of Chinese dances in the classic tradition which Miss Delza will show in coming seasons. Recently returned from a three year sojourn in China, Miss Delza is already active in concert and this month will appear in a benefit for the China Welfare Fund.



maurice seymour

constantine

variety

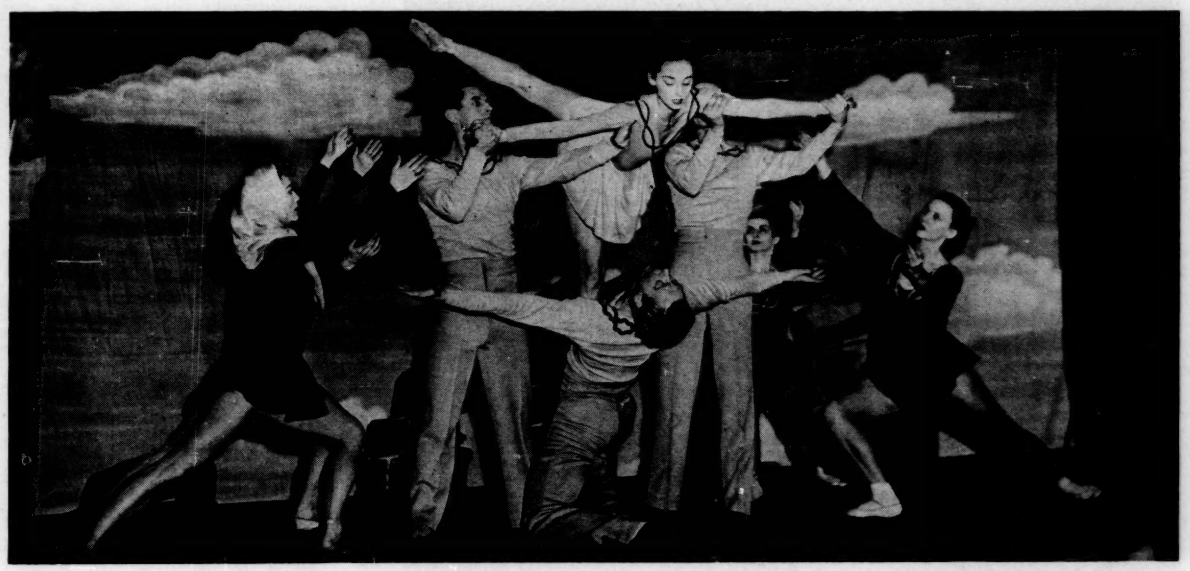
Art invades the hoity-toity variety circuit. Two notable teams, the Cabots (a trio) and Bambi Linn and Rod Alexander, not so long ago pillars of their several respective ballet companies, have taken their talents into the variety field and are currently on tour of the plush Hilton Hotel supper club chain.

Both teams are appearing in a pocket musical comedy called "Shooting High", produced originally by Merriel Abbot for the Empire Room of Chicago's Palmer House.

The Cabots are elegantly costumed by Karinska and shows a repertory of numbers choreographed chiefly by Tony Charmoli. Linn and Alexander stage their own dances, including the effervescent Peruvian duo seen in photo.

***Left*:**
The Cabots: Frank Sabella, Marianne Saunders and Dick Beard.

***Right*:**
Bambi Linn and Rod Alexander.



television

Marc Platt (kneeling) looks into the face of Tanaquil LeClercq, supported on his knee, in a ballet called "Evocation" devised by Ruthanna Boris for one of the most singular drama-cum-ballet events ever seen on video. The high-tension novel by Rumer Godden, called "A Candle for St. Jude" (the patron saint of lost causes) found its way into television over "Studio One" production of the same name on CBS-TV, February 4th. The play, about the everlasting intrigue under a London ballet school roof, was so successfully transported to video by Paul Nickell and Worthington Miner as to give one high hopes, at last, for artistic presentation on TV. The ballet, by comparison with the play itself, was not as evocative as its title, but the performances by principals LeClercq and Platt left little to be desired.

Supporting dancers consisted of Doreen Oswald, Jeanne Jones, Delia Destian, Bob Tucker, Jonathan Lucas.

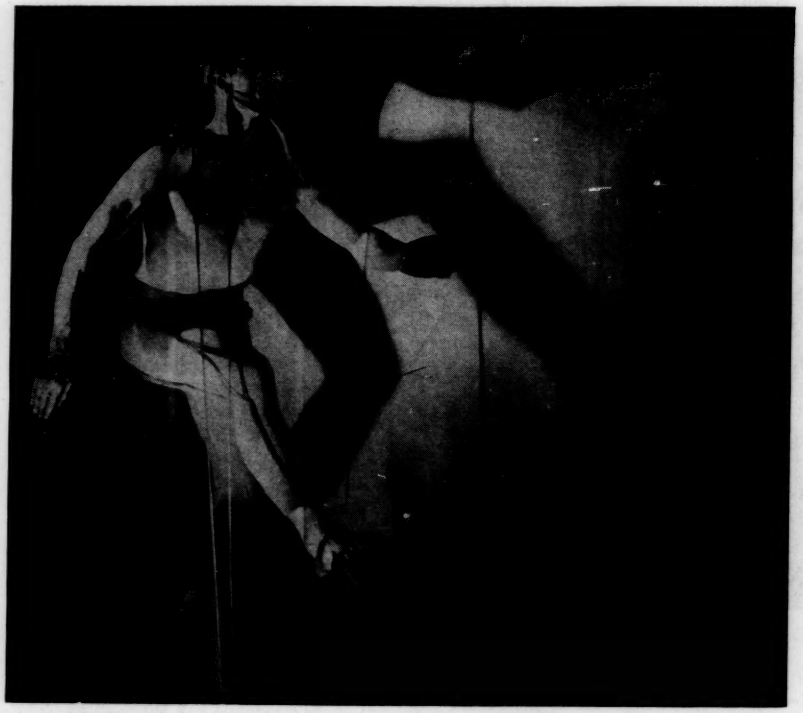
Westinghouse Electric Company is to be applauded for its sponsorship of such high calibre television drama and dance.

recent dance events . . .

stephen colhoun

games

Donald McKayle's creation of a big city's slum children at play is a ballet and theatre piece that sings the gayety, the violence, the heartbreak of adolescents in their own unique world. The "games" are universal; their colour here is peculiarly Manhattan. Mr. McKayle and singer June Lewis stand at a window singing and reciting accompaniment to the dancers. This opus, which has had two New York showings, and promises to attain no small fame, is next to be seen on the April 22nd joint concert of modern dance at the Brooklyn Academy of Music.



john geraci

goat of the god

Erick Hawkins in one of a gallery of dance images created for his solo recital at the Hunter Playhouse on January 19th. The "goat" is half-man, half-animal, stumbling through the whispering reeds, evocative of certain Etruscan paintings and somehow gloriously funny and tender. This dance is to be seen in a concert of repertory by four major modern groups on April 22nd at the Brooklyn Academy of Music.

"Ballet in Concert", joint group recital with works by Emilka Hulova, Nina Youskevitch, Leticia Jay, George Chaffee, Orest Sergievsky and Harvey Krefets . . . at the Hunter Playhouse, January 23, 1952

A program of dance entitled "Ballet in Concert" was presented at the Hunter Playhouse in New York City on January 23, 1952.

Intended to broaden the scope of dance concerts at Hunter College (previously restricted to modern dance) it was sponsored by the college and directed by Hunter graduate **Emilka Hulova,** until recently a member of the Metropolitan Opera Ballet.

Due to the inexplicable exigencies of a non-subsidized group embarking upon its first theatrical venture, this slight evening of ballet was sprinkled — not unhappily — with some ethnic dances by **Leticia Jay,** whose Javanese dance was notable for its beautifully controlled head, arm and hand movements; and a mime-dance by **Harvey Krefets,** entitled "Entr'-acte" (Grieg) in which he wore a traditional Pierrot costume and white makeup and managed to convey a distinct commedia del'arte flavour wrung through the Jean Louis Barrault school.

The bulk of the program, however, consisting of short works in a Russian folk dance and romantic ballet vein, was less inspired. I delighted in the mute lyricism of **Gisella Weidner's** dancing in **George Chaffee's** "Reverie"; the precise entrechats and capable partnering of **Don Farnworth** in Miss Hulova's "Strauss Album". Mr. Farnworth's double turns in the air could achieve greater precision if he could remember to keep his legs glued together while turning.

If there are to be further evenings of Ballet in Concert, and there are indications of it, one would like to see a more clearly defined policy, preferably leaning towards the experimental ballet with more careful attention to details of production, particularly lighting.

David Raher

Erick Hawkins, solo recital at the Hunter Playhouse, January 19, 1952

In his first solo concert in years, Erick Hawkins used a minimum of movement in his original compositions. These may scarcely be called dancing, yet undeniably they could be done only by a dancer.

Executed in a contemplative mood, the numbers consisted mainly of slowly paced walkings punctuated with occasional legato dance postures which were, regrettably, practically the only dance action, as such, of the entire program. It takes great technical control and is extremely

(Continued on page 43)

behind the Velvet Curtain

by ann barzel

illustration: Doug Anderson

• You sit in the fast filling theatre, glance at the program and hear the belle behind you explain to her impressed escort that Danilova is one of the "baby-ballerinas", born in a box-car on the way to Monte Carlo. In front of you a hatchet-face tells her ditto companion that all the leading dancers danced for the Czar and are well past 60, but remarkably agile because of the bar work they do every morning on arising. Across the aisle, the girl with the horsetail hairdo is telling her mother that none of the dancers in this company have good technic and the young man with the crew cut is notifying the environs that Sasha will dance with a fever of 104°F, Olga has blisters on every toe and Aggie, Maggie and Fedor are simply furious about the publicity.

The red or black or blue velvet curtain hangs straight and unperturbed. Behind it is an unself-conscious face of the dance world, one never turned toward the public. Whether it is an opening night or a routine performance of a long engagement, in the ballet, there is always the bustle of preparation, the winding up for a special effort, the meeting with emergencies.

For a half hour or more before the audience began to trickle in, every member of the company worth his salt has been warming up. Some troupes do a formal class, given by ballet master or mistress with edges of trunks, scenery, backs of chairs or any jutting objects as bars. Sadler's Wells Theatre Ballet, as befits the second generation progeny of a prosperous household, has portable bars that are set up on any stage for pre-performance class.

Most dancers, however, just wander on to the stage, find themselves a corner and give themselves a workout. This ranges from a few sketchy battements tendus (which seem to suffice for ballerinas like Nana Gollner, who have a maddening way of being able to do everything without working) to a complete class. We always like to watch a certain aging star simply knock himself out with thirty-two of everything on each side, plus a long and intricate adagio, not to mention every jump and turn in the calendar, all so inaccurately, they have not the value of two honest plies.

The most thorough pre-curtain warmup we have ever seen was the hour and half workout given himself by a youngster who was to be a supernumerary. His stage chore consisted of one slow walk across the stage, leading a blind man.

Dancers usually warm up with stage makeup already on, and often with the headpiece or wig for the first ballet securely pinned in place. American dancers wear the same neat practice tights and leotards they wear for classes. Our British friends (particularly the Covent Garden branch) hemmed in by clothing shortages, wear strange creations, often concocted from discarded street clothes. Not infrequently the covering is on the sparse side. French dancers warm up in ragged get ups, some looking suspiciously like outworn (and not too clean) lingerie.

In America, all dancers in the company do their exercises anywhere on stage, regardless of rank. Sadler's Wells treats Margot Fonteyn like the extra special person she is. On the American tour, when she came on stage to warm up, everyone was cleared out of the way while director de Valois and ballet master Harjis Plucis supervised her every move. French etoiles do not mix with the corps, but when guest star Yvette Chauvire worked with Ballet Russe de Monte Carlo, she found our democratic ways very much to her liking and conducive to sincere work. She worked like a Trojan with all the kids, bridging language difficulties with sympathetic smiles and light pats on the back.

(*More of this in next month's issue*)

the dancer of Pompeii

by blanche evan

The Dancing Faun, originally marked the entrance to the Casa Fauna in Pompeii, now stands in the Naples Museum . . . In the same museum is the statue described as "Faun carrying a Bacchus boy on its shoulders"

Bacchantes from Pompeiian frescoes, carrying sceptres, disks, cymbals and tambors. These frescoes have been removed to the National Museum at Naples to protect them against damage.

• Dancers of this generation made their first acquaintance with ancient Greek dance by way of the photos and drawings of the American Isadora Duncan dancing in Greek tunics. For those of us who never saw Duncan dance, it was not easy to understand the phenomenon of a twentieth century American finding roots in ancient Greece. As I travelled through the Greek ruins of Sicily this past summer, I felt I was able to make emotional contact with the qualities of unity and classical permanence sought by Duncan in ancient Greek art. Especially was this true as I fell spell bound before the perfect Doric temple of Segesta, standing intact through all these centuries in the solitude of the Sicilian hills.

Continuing through the magnificent museums of Naples, Pompeii, Florence and Rome, I came upon paintings, murals and statuary of ancient Greek and Renaissance dance that I had never seen reproduced. One of the most beautiful was the "Danzatrice of Tivoli" in the National Museum of Rome, a statue that, despite the demolished head and arms, embodies the roundness and expansive breadth characteristic of the best in "free" dance.

In extreme contrast were the six large archaic brown-green bronzes that stand on a long marble bench in the Naples Museum. They are the "Attrice e Danzatrice" of

Ritual dance from the tombs of Ruva, paintings whose colors of yellow, white, black, red and blue are remarkably preserved and three dimensional in effect.

Herculaneum, the pupils of their eyes black on the white eye ball, staring through tweny five centuries of time. Their straight unyielding lines bear comparison with the three impressive panels of the "Danza Rituale" from the tombs of Ruva, paintings whose colors of yellow, white, black, red and blue, are not so fresh as the Pompeiian frescoes, but nevertheless distinguishable and three dimensional in effect. The tiny black and white outline of this work, figure 530 in Maurice Emanuel's "Antique Greek Dance", truly depreciates the grandeur of these huge oblong originals that cover three sides of a spacious room.

I was struck by the numbers of dancing statues of satyrs, children and bacchantes holding percussion instruments in their hands: cymbals, flutes, drums, tambourines; and remembered again that Duncan seemed to have avoided the unadorned sounds of percussion both in her dances and in their accompaniment. The accompanying illustration is described in one catalogue as "Ganimede and Faun carrying the Bacchus boy on its shoulders".

The bronze "Fauno Danzante", now in Naples Museum, originally marking the entrance to the Casa Fauna in Pompeii, captures an ecstatic moment in dance.

•

Pompeii — the resurrected silent city that holds the traveller spell bound. When I saw the deposits of black lava on Mount Etna, and the houses of the neighboring villages built of the huge blocks of petrified fire, it was not difficult to imagine a whole city buried and simultaneously preserved under its solid flowing masses. As you walk on the huge stones of the Pompeiian streets, cleft by chariot

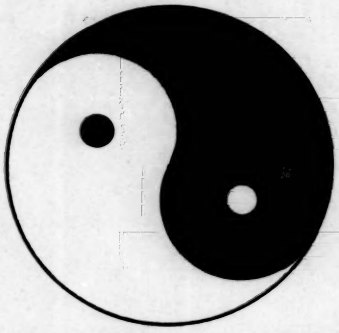
(*Continued on page* 41)

"The Dancer of Tivoli", a sculpture found in the National Museum in Rome, which, despite demolished head and arms, ". . . embodies the roundness and expansive breadth characteristic of the best in 'free' dance . . ."

the dance of China . . .

the philosophic dance: TAI CHI

圖極太形魚雙



The idea of Yang and Yin, the active and passive forces permeating creation, are shown in these diagrams.

In the first Great Monad, the double fish (or infinite symbol), the dark positive and the light negative, complete the grand terminus (TAI CHI CHUAN) or the circle of the life force which results when opposites combine.

This is expressed in a philosophic dance called TAI CHI, which resembles meditation in movement. It is about 2000 years old, extending back to the philosophy of Lao Tse.

In this drawing of TAI CHI, the circle of life contains five elements. The characters read fire, water, earth, wood and gold.

圖極太生先溪蓮居

in the Chinese theatre . . .

The cold vast theatre is like a mediaeval fortress
It's stony walls cracked gray with time
I sit encased in clothes uncomfortable
Immobile as a lump of clay
And fill the icy air with cloudy breath
While fast before me,
They fill the stage with warm activity
Swiftly as a summer storm, sommersault, and leap
And lightly as a gay balloon reach fingers to the skies
Then diving downward like a bird, feel earth
They toss and roll, as fluid as the flowing seas.

Though frozen to my spot
I free my body from its weighted folds
And bare my fingers to the freezing air
Made hot by such lightheartedness.

•

The vast hot theatre is like a mediaeval dungeon
It's walls of stone drip wet with tropic heat
I sit as thinly clad as custom will allow
And fan the air with passive energy
As listless as a fly at summer's end
While easily before me they jump and dash around
As turbulent as interrupted bees
And cooly, with the calm of Kuan Yin seated in a shady cave
They whirl their massive robes and twirl their spears.

Though hotly rooted to my spot
I drink the boiling tea with love
And lightly toss my futile fan away
Made cool by such intensity

L'Envoi
A dancer's art brings ease in wintertime
A dancer's art brings ease in summertime

Sophia Delza,
Shanghai, 1951

the dance of China

by davie lerner

the philosophic dance

the religious dance

the dance in theatre

THE WORD for calendar in Chinese is jih-li, which means "in the sun". Way back in time before they looked to the moon almanac to determine their festive days, the Chinese observed the sun and reckoned holidays according to its entering every twenty-four section of the 360 degrees of the Zodiac.

They had already put their land under cultivation and had worked out ceremonies for planting, harvesting, birth, marriage, death, for every occasion in human life. The emperor worshipped heaven on behalf of the people. He was the Son of Heaven — and the people themselves worshipped the lesser spirits of hills, streams, mountains, rivers and wind, as well as all their ancestors.

Almost from the very beginning, in these ceremonies, dances were performed to set rhythms and music. All aesthetic activities of primitive man seem to center about divine worship and even much later when dance evolved into a highly complex and stylized art form, it was still regarded as an offering to the gods and if it happened to please the audience as well, so much the better.

However, theatre dances were sacred in aim only and not necessarily in subject matter, which at times became so secular due to over-enthusiastic improvisation, that the ladies had to be excluded from the audience.

Although religious and quasi-religious dances took a worldly turn, it did not mean the end of the original form, which continued to have a following among the folk of China. Furthermore, a dance two and half thousand years old and one quite unique in annals of expression through movement, came down intact and unchanged.

This timeless, ancient, yet modern dance delineation is so carefully worked out as to have a mathematical derivation. Yet China is the only country to have expressed a complete philosophy of life through the medium of the dance, although the Egyptians performed "ritual magic" dances and the ancient Greeks acted out their rites of mysteries. In China, it is a physical counterpart of an attitude towards life and as such, has deeper ramifications.

Hence three manifestations of dance, religious-ceremonial, philosophic and theater give this essay its form and we will try to look at all three facets. (*See page* 16 *for description of Tai Chi, the philosophic dance*).

RELIGIOUS DANCE

The sun rises rapidly in the East and crowds the morning. In Kunming, a mile-high city in the province of Yunnan, you can see the sun come floating out, a great gold ball, from behind Old Baldy's mountain peak, where it seems to have spent the previous night. This day being the 13th day of the first moon, we rise with the sun, for we are to see the Lama Priests of Huang-Szu, the Yellow Temple, drive out the demons from their sanctuaries by means of ceremonial dances. The exact hour is not revealed, for the evil spirits are to be taken by surprise. You just go early and wait.

Finally, two dancers dressed as devils in suits of red and white flames, lead on the monks, who are followed by the animals of Buddha's army, snakes, an elephant, a bird with an enormous beak stuck on its head, a stag with antlers.

Drums beat, conch shells are blown, reeds pipe a thin wail, cymbals clash. Rice is flung high, a benediction to the God who has yet to be born. A signal from the twelve foot long trumpets starts the devils whirling.

Around they move, feet lifted high, bending backward, forward and revolving endlessly. The contortions are terrifying, for the powers of darkness are not easily frightened. The gigantic horned masks and the furious gyrations of the dancers, weaving in grotesque postures help to exercise the lurking demons. A white chalky substance tears through the air and descends on the crowds of worshippers and dancers, blinding the eyes and choking the throat. A whip cracks but no one is daunted.

The mass of blue figures struggles and surges around the dancing priests and the whole whirling kaledioscope becomes united at last, for Amitahba, the enshrined deity, had lead them to the god who is finally born.

(*Continued on page* 32)

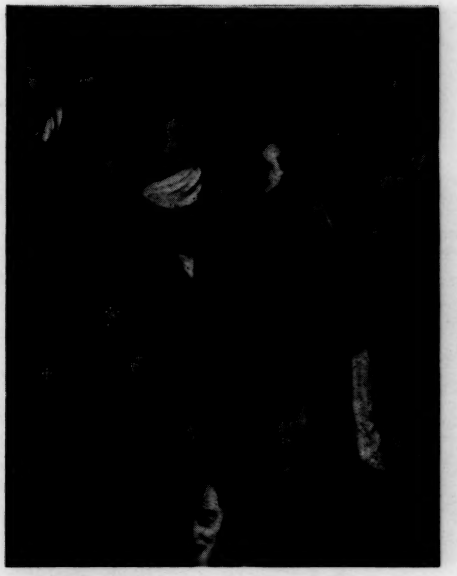
School for young, aspiring actor-dancers. They practice with bamboo swords and spears.

A scene in a Chinese opera. The Mandarin Lord has just arrived and the Lady greets him.

the dance in Chinese art and sculpture:

19th century engraving (English) of scene from a Chinese ballet: the spectacle of "The Sun and the Moon".

The scriptures tell of Buddha, who prevented some boys from tormenting fish. This story is depicted in a Temple in Kunming.



An evil spirit subdues a lion.

an open letter to Dance Magazine from alexandra danilova

Recent portrait of the ballerina.

• Sitting in my dressing room in Houston, Texas on the 29th of December, 1951 and putting on my makeup for my last performance of *Gaite Parisienne* as a regular member of Ballet Russe de Monte Carlo, my thoughts went back eighteen years when I was making up for my first performance in America. This was for *Le Beau Danube* in the St. James Theatre in New York City.

I remember that the company direction of that time didn't think *Danube* was glamorous enough for the American public and had decided to glamorize it. For me they ordered a new golden yellow dress and for Massine a black uniform. Antoine, the famous French coiffeur, did special wigs for the principals, brown for me, gold for Baronova and silver for Riabouchinska.

Sad to say, these efforts did nothing for the ballet. We looked terrible. Just before the curtain Massine struck and wouldn't wear his new black costume. He appeared in the handsome grey, which made me look all the worse. My wig was impossible to fix and I lost it in the middle of my waltz on my first appearance in America! What glamour!

At the very next performance, I refused to wear my new yellow costume. Other principals followed suit and *Danube* was given as it has been conceived and became one of the most loved ballets in the repertory.

My first performance in the country which is now my real home; what a memory that was. I continued to make up and thought about the whole golden era that followed

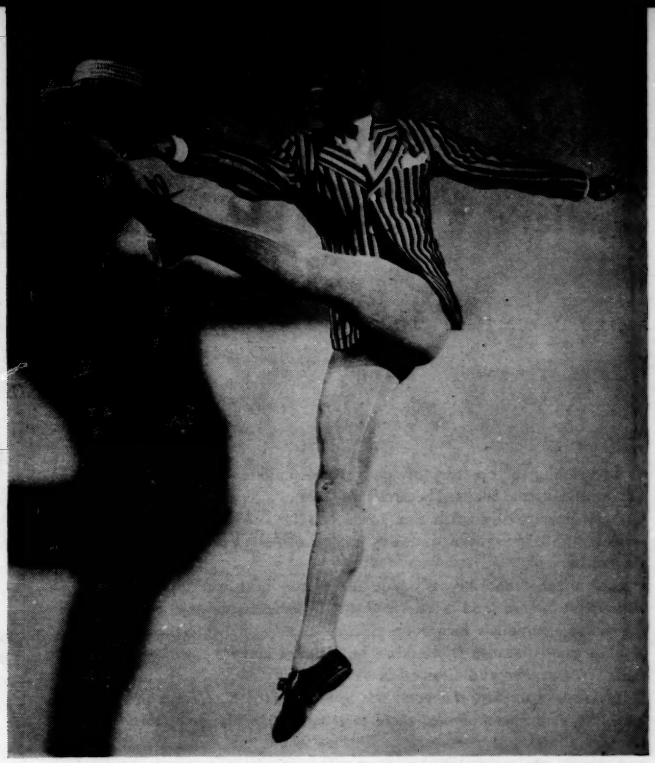
continued on page 40

photo by walter e. owen

Any stagedoor after any performance — always an audience when ballerina Danilova leaves the theatre. Here Mme. Danilova is accompanied by long-term partner and friend, Frederick Franklin.

impressions of a sojourn in Paris

by leon danielian



M. Danielian in principal part of the Ruth Page ballet, "Impromptu au Bois", created for the Ballets des Champs Elysees.

• Early one September morning in 1951, I dropped out of the skies over Paris, by grace of God and Air France, prepared to make my professional European debut with the company which had so generously invited me into its ranks as guest artist. I had always hoped to make my first appearance in Paris with my own company, Ballet Russe de Monte Carlo. I call it my own because I have been with it ten years and ten years gives you a sense of possession. However, this never happened and when the cable of invitation from the Ballets des Champs Elysees arrived, I accepted.

Ten years of touring take their toll and I suppose I was eager to go, more from fear of atrophy, than from the feeling that I was going to find a superior company. Not at all. But any new experience enlightens, so, full of hope, I arrived at the Théâtre Empire, guided by the company secretary, who had been nearly an hour late in meeting me, to meet my new fellow dancers, only to find that they, also, were not on time. How French.

I was to discover a recognizable pattern in the affairs of a French ballet company. In America, when you are called for a 10:00 a.m. rehearsal and you sail in five minutes late, every eye in the room glares at you. "You are wasting *our* time," says this glare. Not even principles dare come late.

Life in a French Ballet Company

On my first rehearsal with the French company, I showed up for a 10:00 a.m. call at 9:30 a.m., as per the American custom, ten minutes for a change of clothes, twenty minutes to warm up. There was no sign of anyone in the whole theatre. At 10:15 I began to feel the silence a bit oppressive. At 10:30 I began to feel lost. At last someone arrived. This was at 10:45. It was Gerard Ohn. But I was naive in thinking he was there to rehearse. He had stopped in to munch on a croissant, drink some coffee and exchange greetings with pals, if any. Presently, another dancer arrived. The two shook hands with enthusiasm, as if they had not seen each other for months. I learned from their conversation that they had met last at yesterday's rehearsal.

For another hour members of the company drifted in and the handshaking ceremony continued, until everybody's hand had been thoroughly shaken, then a few words with friends, and eventually into the icy dressing rooms to dress, in no great hurry. This bothered no one. It was the custom. I changed my habits in a hurry.

This is the beginning of a day in French ballet company. And it goes on until after the curtain has fallen on the last ballet. And, if no performances, it goes on anyway, until you drop out from exhaustion or because the lights fail, or because your feet have gone numb from cold. It is *cold* in the French theatre. I had been to Paris once before, but purely as a tourist and I spent no time backstage anywhere. Consequently, the glacial cold came to me as a shock and when I saw the girls lined up for rehearsal, every one of them in galoshes over woolen leggings over silk tights, I felt it not only impolite, but heartless to criticize them.

Ruth Page, that valiant woman, was in Paris at the time, staging a number of ballets for the company. For them she created *Impromptu au Bois*, a pleasant divertissement about a romantic triangle in a park, and *Revanche*, an adaptation of Verdi's *Il Trovatore*. I arrived too late to be set for *Revanche*, so I went into *Impromptu*. I also got the *Bluebird pas de deux* and started to work with Janine Charrat on her *Jeu de Cartes* in the role of The Joker, originally created for Jean Babilee.

continued on page 38

Chicago sees the Sadler's Wells Theatre Ballet

by ann barzel

• In bringing a repertory of some twelve ballets danced at the Old Vic and Sadler's Wells Theatres, the Sadler's Wells Theatre Ballet (not to be confused with the parent Sadler's Wells Ballet) brings with it the atmosphere and explains the real trend of dance in England.

The current repertory is made up of the best wearing works of Ninette de Valois and Frederic Ashton, some fresh new ballets by the young company's own John Cranko and Celia Franca and a trio of classics — because it wouldn't be a ballet company without *Swan Lake, Nutcracker* and *Coppelia.*

In size and ability, the company is similar to those we know well here. As in our companies, there is much flexibility in apportioning of roles. Important parts are danced by about one third the troupe and nearly everyone has bit parts. The result is a much livelier group, having more stage personality than last year's English visitors had.

There is the same excellent form. Placement is good. De Valois' preference for the well arched foot is evident. On the whole, these post-war trained dancers have better figures than their sisters in Covent Garden. And there is a contingent of talented boys, most of them small, with the well-knit, compact physiques which produce amazing *ballon.*

Their only liabilities are in the legacies left from the parent company.

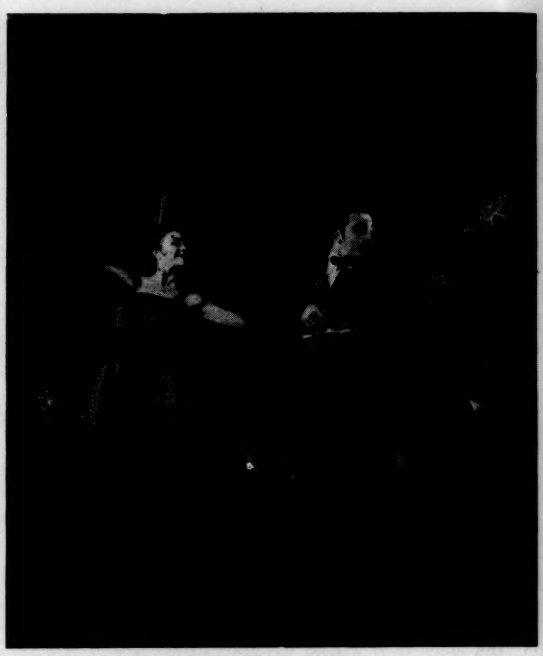
Overseas visits are not undertaken as lightly as coast-to-coast junkets and the current tour shows the mark of careful planning and preparation. Well-rehearsed dancers, new sets and costumes, well-drilled orchestra, all make for smooth presentation. On the whole, productions are a bit more elaborate than ours. They have no ballets done in practice clothes against a drop of black velvet. Even the one act pieces often have two or three handsome drops.

We found John Cranko's ballets most noteworthy. His *Pineapple Poll* is as much Brittania at her brightest as *Beau Danube* is Vienna at her waltziest and *Gaite Parisienne* is Paris at her most gay. Cranko's *Harlequin in April* is a more lyric, more poetic work, with its simple symbolism beautifully carried out in a harlequinade setting. There are many lovely, inventive passages and stunning groupings. The excellent decor is by John Piper and the fine score by Richard Arnell who had composed a score for Ballet Society's *Punch and the Child* in 1948.

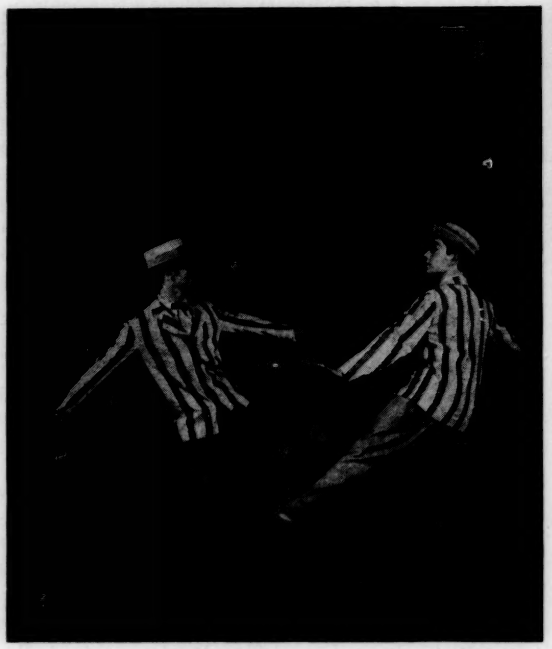
Pastorale, yet another Cranko work, is set to Mozart and is as gracious as the century it is placed in. *Beauty and the Beast,* by the same choreographer, is a dramatic pas de deux to music by Ravel. It exploits the special talents of Patricia Miller and David Poole.

Les Rendezvous, one of the most successful ballets on the American tour, is as fresh as the young Ashton who made it in 1933. In William Chappell's airy setting of lacey white fences and cloudless blue sky, airy dancers meet and dance the airiest of steps of ballet. They fly in grand jetes, are lifted or blown upward in sustained ballotes and wafted in poses that never become cliches.

(*Continued on page* 46)



FACADE — *a Frederick Ashton ballet.*
above: Stella Claire, as a debutante and Stanley Holden as a Dago.
below: Pirmin Trecu and David Blair, in "Popular Song".



the American Square Dance eastward Ho!

by frank kaltman

• The crest of the wave of enthusiasm for square dancing is moving eastward. It is approaching the eastern seaboard at approximately 500 miles per year.

The Square Dance weather chart can be plotted by correlating the sales of square dance records. The index of interest is directly related to the volume of sales in any given area. Using this index, we find that in 1948 Texas was unquestionably the nation's square dance center. The great commotion and activity in Texas, with the attendant publicity, propelled waves of interest across the country.

California was the first to challenge the Lone Star State and enjoyed a brief period of leadership in 1950. It is interesting to note how quickly this area was stimulated into such enthusiastic participation. In 1946 there were ten semi-professional and amateur callers conducting non-regular square dances in the Los Angeles area. There was only one caller who could be rated a professional. A short three years later there were over 200 registered callers, 50 of whom were working seven nights a week. The excitement in Los Angeles has simmered down somewhat. The faddists have fallen aways. But they are still doing a tremendous amount of recreational square dancing on the west coast.

Now the urge of interest is heading eastward, as all indications point to our mid-west as the center of today's peak activity. Last year: Arkansas, Minnesota and Iowa. This year it is Illinois, Wisconsin and Indiana, with Ohio coming up fast. The statistical trend indicates that by 1955 the metropolitan area of New York should display one-half million active square dancers.

Square dancing and barn dancing are not synonymous terms. People may go occasionally to a barn dance for an evening's entertainment. No previous knowledge is required, no skill developed. The program is often conducted by a standard type exhibitionist who misrepresents himself as a square dance caller. Many of these gentry have never square danced in their lives. It is they who are responsible to a large extent for giving the unfortunate impression that a square dance *must* be a bucolic frolic. Need we be surprised that a participant's interest in barn dancing is usually exhausted after one night's experience?

Square dancing is a dynamic folk art form. It never completely disappeared from the American scene and is today enjoying a tremendous revival. In those areas where it has been danced without interruption, it is colored by regional characteristics, which should be recognized and preserved as part of our cherished folk culture. In New England we find, among other forms, the quadrille which arrived from France by way of the St. Lawrence valley. In the Smoky Mountains, there has survived the big circle or running set, which was brought by the original colonists directly from England. Each of these forms are delightful in their own particular fashion and are quite distinguishable.

There have been several influences that have stimulated the recent growth of square dancing. One of the most important was the formation of small recording companies which specialize in production of folk dance records. The use of records makes it possible for small groups to operate at an insignificant cost. In addition to supplying the music for the dance sessions, records are also used for caling and instructing.

Summer dance schools, of one to three weeks duration, are held in many states throughout the country and are important in the national picture. Through these intensive courses, thousands of prospective callers improve their skill and learn the technics of leading group dances.

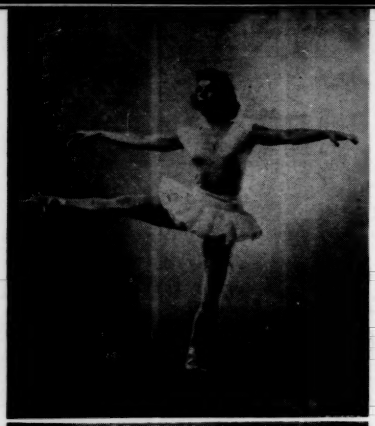
Another factor that has helped publicize the movement and create public interest, has been the holding of great metropolitan square dance festivals that draw thousands of people. 25,000 is not unusual. Only last Fall, the International Folk Dance Festival in Chicago was a tremendous success. Dancers, callers, exhibition sets, came from all parts of the country at their own expense. They came to look, listen and learn, but mainly they came to dance. And dance they did to representative callers from every section.

Every community in this country has a budding square dance movement tucked away somewhere. It may be as small as a single set that meets to dance to records in someone's basement. If out of this group a competent caller or leader develops, the movement will grow. People who like to dance for recreation and people, too, who would like to dance, will latch on quickly to square dancing, not only for the joy of movement but for its social values, too.

tours de force en Dehors Variés

concluding chapter of the series
Elements of Full Point Ballet Technique

by eileen o'connor



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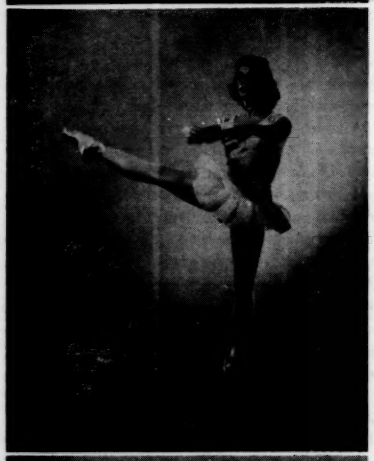

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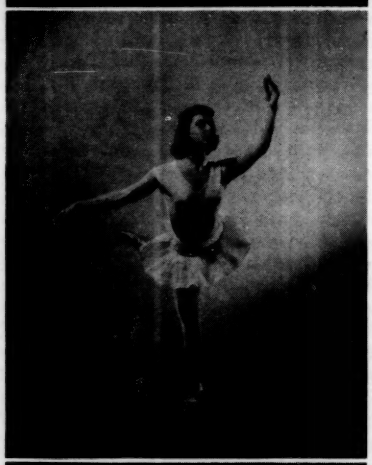

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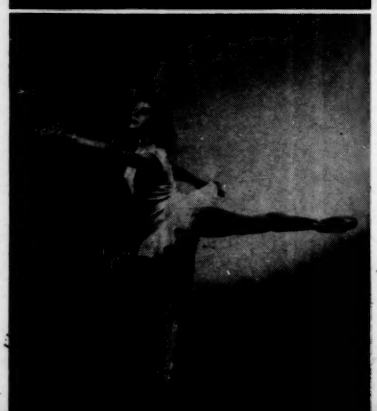

D

walter e. owen

The model in these illustrations is Miss Dorothy Etheridge

***Tours de force en dehors varies:* (lit. tr. outside turns in varied positions)—other than fouette.**

Akin to the *fouette*, but far more beautiful in line and movement, are the *releve tours* which may be executed in the following positions, *quatrieme en avant en l'air, attitude (en avant) seconde en l'air, attitude* and *arabesque classique.*

These may be done in the same manner as the *fouette* described in the preceding chapter, starting with preparation and outside pirouette and repeated in series of 8, 16, 32, or in combination with each other and *fouette.*

The main difficulty that arises in study of these *tours,* however, is balance, which must be maintained in some cases without the benefit of 'spotting'.

You have become aware by now, I hope, that in order to maintain balance and to travel in a given direction or to stay in one place, you must focus your eyes on one spot, and snap the head around on every turn to regain that spot. Now, having learned to do that efficiently, you must learn to hold your balance without that snapping of the head.

True, your eyes must focus on one thing, but if you keep turning your head from side to side, spotting ruins the line of an arabesque or the arch of an *attitude.* When practising such positions for the first few times, as you have always done, then gradually try to watch your own hand extended forward in *arabesque* or your own shoulder in *attitude.* You can expect to get dizzy at first, and it will take a lot of practise to overcome this feeling, but it makes all the difference between a beautiful line and an awkward one.

The following are two exercises for you to practise. Combining these tours in *enchainements* should follow soon after you gain some proficiency doing them alone.

Exercise LI
Grand Tour en Attitude Classique

Stand center floor, feet in R 5th pos., arms in 2nd pos. Point R foot to tendu battement to the side and place R foot back in 4th pos., bending the L knee to demi plie in a secure preparation.

Make one pirouette to the R and as you face front, drop to demi plie on L foot, opening the R leg to seconde and releve for the succeeding pirouettes.

As you do the releve, you swing the R leg back to attitude position and raise the R arm over your head (arms are in 3rd pos. throughout the series of tours en attitude).

Only one hint to better your balance. Do not attempt to hold the torso too erect in any attitude position. You will achieve a better line and a more secure balance if you tip ever so slightly forward from the hipline. Do not lose the arch in your back. That is essential for your line, but if the whole torso is held firm and tipped forward slightly, you will feel secure.

Exercise LII
Grand Tour en Arabesque

Begin as indicated in previous exercise and from the first demi plie with the R leg in seconde, swing the R leg back to arabesque and the R arm moves forward to a 3rd arabesque position. Continue as directed in previous exercise.

The various other positions which may be assumed for releve tours en dehors, such as the quatrieme en l'air (rarely seen now, as the seconde is more in favour and shows more brilliance) or the attitude with the leg raised in front, or other arabesques than that described above, are all started in the same manner.

It is important that you open the extended

continued on page 42

Demi plie a la seconde, preparation for grand tour a la seconde.

Releve a la seconde — true position in tours a la seconde sur la pointe.

Demi plie en attitude — preparation for grand tour en attitude classique.

Releve en arabesque — true position during grand tour en arabesque.

movement principles of the superior Ballroom dancer

by albert and josephine butler

Foreword:

This is the second of a series of three articles illustrating the technique of the superior dancer as opposed to the movement style of the mediocre dancer.

The FOUR WEIGHT CHANGES

No matter how prosaic it sounds, all travel dances, such as waltz, foxtrot and tango, are composed of only four basic movement technics, termed directional weight changes.

Watch a couple dancing and you will distinguish these single weight changes in the form of a forward movement, a backward movement, a sideward movement or a weight change with feet together.

Since all simple or complicated steps simmer down to these four weight changes, it is obvious that good or bad dancing depends upon how these weight changes are made, and particularly upon the maintenance of balanced alignment at the completion of each weight change.

This rest or neutral position is important for several reasons:

First, the momentary rest, combined with the action phase of the weight transference, forms a cycle of action-rest. It is the repetition of this action-rest cycle which expresses rhythm;

Second, when each partner maintains a secure balance in center-of-gravity alignment, the upper body is freed for easy and supple continuity of chest rhythm into the next change of weight;

Third, and most important, it is only through a balanced rest position that good foot leverage is possible for controlled propulsion into the next weight change.

Fig. IV

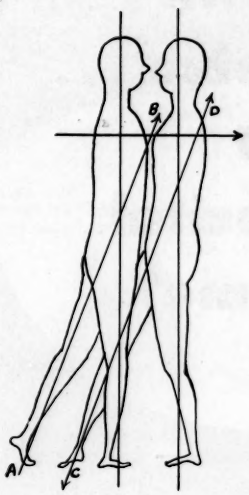

Figure IV

In Figure IV the man is shown completing his forward weight change; the lady, her corresponding weight change backward; each partner coming into the rest or neutral position. Each partner is in momentary balance over the ball of the supporting foot, as shown by the vertical Center-of-Gravity line.

The diagonal lines AB-CD show the long propulsive lines of action which put the *chest in rhythm,* and which make possible the complete transfer of weight on the musical beat.

It is in the maintenance of this balanced alignment as each successive weight change is made that rhythmic continuity in its most enjoyable form is effected.

Fig. V

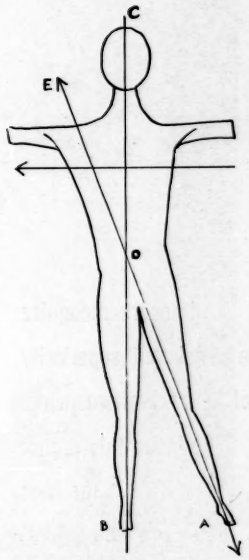

Figure V

In Figure V the dancer has just completed a sideward weight change as shown by the horizontal arrow through the chest. A Center-of-Gravity balance has been achieved in the rest position as shown by the vertical line CB. This position is achieved by a long diagonal stretch thrusting downward from body center D to A and upward and over through the shoulder toward E. Only through a controlled but freely moving *chest rhythm* is this position attained.

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TANAQUIL LECLERCQ

young dancer section

how to compose a Dance

by eva desca, concert dancer and lecturer

len rosenberg

Eva Desca illustrates an elementary composition study: walking for the beginning, turning for the middle, and leaping for the end.

• Dance students who have studied for years, or for even just a few months, have often been heard to say wistfully, "I wish I could make up a dance." Odd as it seems, if you will forget about steps for the moment, and think about movements, you can.

We'll talk about movements we all know, actions that end in "ing." There are, for instance, running, hopping, skipping, jumping, sliding, leaping, turning, walking and many others. Can you think of some more?

These movements are the materials of which we shall compose our dance. But, how shall we put them together so that they make dance sense?

We must remember that a dance, like anything else, has a beginning, a middle and an end. As an example, let us take a meal—the grapefruit is the beginning, the meat course is the middle, and the ice cream is the end. Or, we watch a race,—the referee blows the whistle, that's the beginning. The runners are racing on the field, that's the middle. The end is the breaking of the tape.

The beginning, middle and end is the simplest way to speak of the shape of a dance. In composition this is called *FORM*. We may use an *ABA* form, where the beginning and end sections are the same. Or, we may decide, as we do now, on an *ABC* form where one section leads to another; A is the beginning, B is the middle, C is the end.

For our *ABC* dance we choose three "ings." Suppose we decide on walking, turning and leaping as our movements. We try different ways of walking. We improvise with long, low steps and with gay, brisk ones. There are many ways to walk, but finally we decide on a gallant, happy walk with a little catch step which gives us variety and permits us to repeat the step several times without monotony.

Our second "ing" is turning. We try turns in place or travelling, slow, fast and with our arms high. We decide on a turn in place in which our arms help swing us from low to high. At last it moves us to our third "ing", and we start to leap.

We take little running leaps and vary it with a high leap in which we bend the back leg. We have done each "ing" very carefully and can now set the movements and lead smoothly from one section to another in a way that satisfies us. Pictures of this simple study are on these pages.

We have done this little dance together. You can do one, quite different, all alone. Try one based on either an *ABA* or *ABC* form.

But, often we want more than form in a dance. In a following chapter we shall talk about *CONTENT* or idea in a dance, and how that affects choice and use of movements.

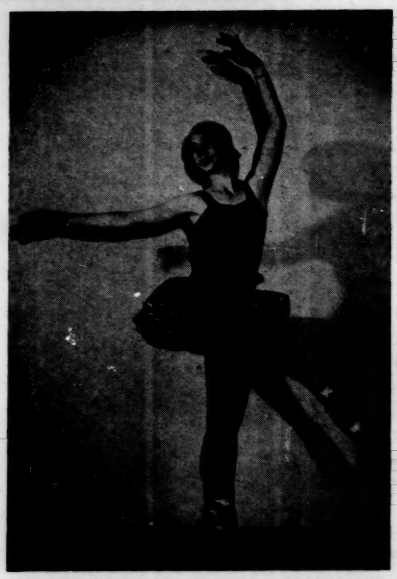
To Be Continued

This exquisite photo is of Tanaquil LeClercq, one of the leading ballerinas of the New York City Ballet. It was made by Walter Strate. We hope you like it well enough to put it in your scrapbook, or perhaps frame and hang on your wall.

The correct answers and the winners in the "NAME THE DANCE" Young Dancer Contest will appear in the April issue of DANCE Magazine.

young dancer section

who's winning what?



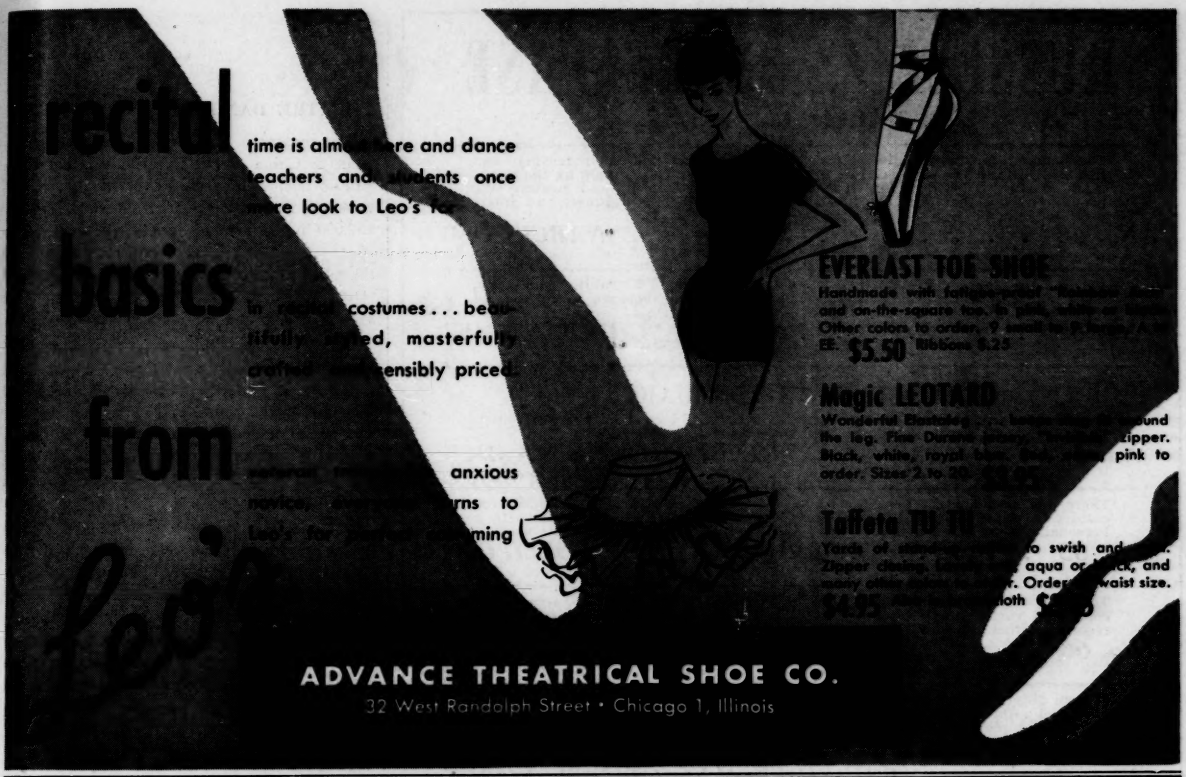
Carol Beene, 18, is a student at the Emmamae Horn Dance Studio in Houston, Texas. She'll be in New York City soon to enjoy a summer scholarship at the Swoboda School. Each year the Horn school makes this award to its outstanding senior student. Jeanette Tannan of the Ballet Russe de Monte Carlo conducted the master class and audition in which Carol was chosen. Marilyn Minns was second place winner.

Tom Mixon, 15, and Rae-Arlynn Denney, 13, (right) were the winners of the 1951 summer scholarships awarded each year to young dancers throughout the country by the Shurman School in New York City. Seated is Sunya Shurman. In the center is Tom Mixon's teacher, Miss Alpha Johnson of Meridian, Mississippi. Rae-Arlynn's teacher is Helen Wilson of Norfolk, Va. Contestants are submitted by their teachers.

Patricia Flanagan, 11 year old pupil of Gayle Parmelee, made a recent appearance as soloist with the New Orleans Junior Philharmonic Society, dancing the Danse Arabe from the Tschaikowsky Nutcracker Suite. She was chosen as the result of dance auditions in which local talent is invited to appear.

The most recent Junior Ballet Guild Award in Spokane, Washington went to Mary Ann Childers, 9, of the Jane Larkin Ballet School. A statuette was given to Mary Ann by Lee Foley of the Cornish School.

Helene Kashan, 11, is a student of Estelle Aden at the School for Performing Arts in Brooklyn. During the last year she has won numerous awards and honors for her outstanding Spanish work, and at present has a repertoire of fourteen dances with castanets.



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China

continued from page 17

THEATRE DANCE

The theatre is the most popular entertainment in China and it is estimated that three million people daily crowd the playhouse, teahouses and booths of the classical theatre. 350,000 performers of ninety different forms of theatrical art hold sway in professional theaters, local festivals, entertainments and fairs, with dramas, comic dialogues, folk songs, dances and acrobatic extravaganzas.

But "all flowers bloom best in a garden" is a favorite saying in the theatre, and it is in the classical tragedy and comedy, saturated with music and sound and color that dancing and pantomime and acting in the grand manner reach a flowering commensurate in Western terms with the soaring of the drama in the Elizabethan era.

Incidentally, this period of English drama has a more kindred relationship with the theatre of China than would seem imaginable. It would make quite a study for ethnic scholars and believers in the universality of men and ideas. Two more distinctly different societies seeking expression in so similar a manner would be difficult to find.

All this had the most meager of beginnings. Because the Chinese love a story and frequently embellish history, quite rightly so, with them, the history of theatre dance begins with a legend of two lovers.

The Herdsman and the Spinning Damsel are betrothed and each inhabits a star separated by the Silver River (The Milky Way). They are unable to meet except on the seventh night of the seventh moon, when magpies from all over the world unite their bodies and form a bridge for the lovers to cross. This is one of the great festive occasions of China. On said evening, the Emperor and his consort were gazing at the sky and she, being swept off her feet by the view, swore that she was more true than the Spinning Damsel. To reward such ardour, the Emperor sought to discover a novel amusement for her. He ordered chosen a number of children, dressed them splendidly and they were instructed to dance and recite the achievements of his ancestors. The first performances were held in the open air among fruit trees. Yuen Tsung subsequently established an Imperial College to train performers and from this site the students became known as "Young Folks of the Pear Garden", a title which they claim to the present day.

The ancient dance provided the gestures which are so essential to drama. Dialogue alone was not sufficient it was felt and so dance and song were added. This was done quite naturally, for the actors noticed that when they sang, they involuntarily moved their hands and feet in accompaniment. Therefore, before long, the interpretive dance reigned in the dramatic sphere. This reached

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a point where it was not sufficient to be just an actor and singer. Aspirants had to train rigorously as dancers in order to fully satisfy the demands of the audience. Consequently, it is not an exaggeration to state that dance is the source of Chinese drama.

●

By gradual stages, the dance was transformed into present conventional movements and gestures. In the technic of the dance there are many fundamental principles, i.e. all arm movements are done in curves rather than straight lines. Long sleeves were introduced to give more grace to body movements. Sleeve movements are the most important of dramatic actions. In the dance, long sleeves are almost indispensable and as a result, sleeve movement was made a special study. Sleeve movements, like stage walking, are done in rhythm with the music. They have definite meanings: a 'turning' sleeve is a signal for music to begin; a 'repulsing' sleeve, an expression of irritability, etc. There are more than fifty different kinds of sleeve movement, the most important being the 'turning' sleeve.

Stark Young in Theatre Arts Monthly (N. Y. April 1930) in tribute to the artistry of Mei Lan Fang, the leading actor of China, says, "I notice in him that the rhythms of the body are complete throughout. If a gesture is made with the right hand, it not only proceeds from the right shoulder (in much of the acting we see here not even that occurs) but affects the left shoulder, as well, so that the entire torso falls into justly related rhythms. The head is constantly moving, subtly alive on the neck. The use of the sleeves is, in Mei Lan Fang, regarded by his Chinese public as the height of all his accomplishments. The beauty and drama of the dance that he creates is evident. At one moment in the play, acting the role of the maiden Fei Chen-o, she is about to flee in terror from the maddened Tiger General. You see the sleeves go up, wildly fluttered like a white dove; you even hear the flutter of wings in quick flight, a thing so subtly done and so perfect that you can hardly believe it happened."

●

In hand movements there is the open hand, helpless hand, hindering hand, fighting fist, yielding hand, fencing, aside, swimming, pointing.

It would be impossible to go into all the arm and leg movements or describe many of the dance postures, as the scope of these is encyclopedic.

The knees are always flexed to show readiness to move gracefully.

Waist movement are pliant and ladies' waists are always willowy.

●

Dances done with pheasant feathers are resplendent with surprise and flowing loveliness. These feathers are sometimes seven or eight feet in length. Originally the wearer was a robber chieftain, or a barbarian general fighting against the imperial house. Later

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on account of the beauty of the feathers, heroic generals began to wear them. Winding of the Feathers shows anger or determination. Nodding with the Feathers indicates surprise or recollection and holding between the teeth shows determination. Dancing with the Feathers shows lightheartedness or joy The Feathers also serve to ward off from the back the blows from enemy swords.

•

Some symbolic movements:

The crossing of a threshold. The right foot is lifted high as if stepping over a sill and left foot follows.

A man committing suicide throws himself off a wall by jumping off a table and falling on his back in a manner requiring some skill.

To mount an imaginary horse requires many steps. This takes place with nary a horse in sight and with complete rapport and understanding from the audience.

Shakespeare in the Prologue to *Henry V* appeals to the audience, ". . . to let us on your imaginary forces work and piece out our imperfections with your thought. . ." Nothing could be more aptly applied to Chinese theatre, and the dancer speaks and creates settings of any magnitude with only symbolic movements and costumes to help.

Here the art of stage fighting assumes an eminent place. The hero in military plays must be very skillful, which means he must be an expert acrobat. He must master sword dancing with wooden stage swords or spears and must know how to box. Also, by his spear twirling, elaborate enough to shame the drum majors in our western parades, he dazzles his audience. Stage fighting is an intricate art. Warriors fly at one another but never hit with their swords. They make quick passes, whirling about, throwing a weapon into the air and catching it again. The music plays loud and wild accompaniment. Neither contestant falls or is wounded. We know the outcome when the defeated warrior exits first while the winner remains to take bows. Even if the loser is killed, he runs off anyway. In stage armies, one man carrying a banner signifies one thousand men.

•

Gods are identified by horsehair switches they carry. Ghosts wear black veils over their heads or bundles of strips of paper under their right ears. Monks and nuns carry horsehair also, perhaps to denote their spiritual lives. Fireworks accompany the entrance of a deity or a ghost from beyond.

A bride wears a red veil, good officials a square hat, wicked ones round hats and the wicked jailer in a round hat is a familiar figure on stage. Honorable personages appear in silk robes of purple, yellow, orange or red. The great warriors are highly ornamented and elegant and strut about like peacocks. Their faces are colorfully painted; their gowns glitter with little mirrors and are one of the most colorful sights in theatre anywhere in the world. These warriors wear shoes with thick soles adding three or four inches to their

height, a touch recalling the soccus of the Greek theatre.

The property man is always present and if the heroine must kneel, a coolie in a dirty blue cotton gown rushes forth to place a pillow on the floor, lest the embroidered gown, which costs a fortune, be soiled. The performers drink tea when they are tired and depending on the status of the actor, may have equipped his servant with a thermos for the occasion.

•

No review of the opera would be complete without including the audience which at times threatens to outperform the actors. A Chinese audience does not go to see the play or ballet, but only to see how well it is rendered. Thus, it does not matter if they do not watch except at a point which is considered a special test of skill. Ch'in Kuei did his part so well, that of a villain, that someone in the audience leaped on stage and stabbed him.

In the eating (water chestnuts, sunflower seeds), drinking (chrysanthemum tea in boiling cups), smoking, spitting, hawking, towel throwing and loud interruptions, there is a close parallel to the Elizabethan. There too, hawkers went round during performances selling ale, tobacco, food. Apples were a delight for both eating and throwing. Women were offered pipes to smoke and often as not sat in the galleries to combine business with pleasure. Young nobles insisted on sitting on stage in order to be properly seen.

Approval by the Chinese audience is denoted by 'hao' and disapproval by a sarcastic intonation of the same word. Sometimes it is difficult to tell which is meant.

•

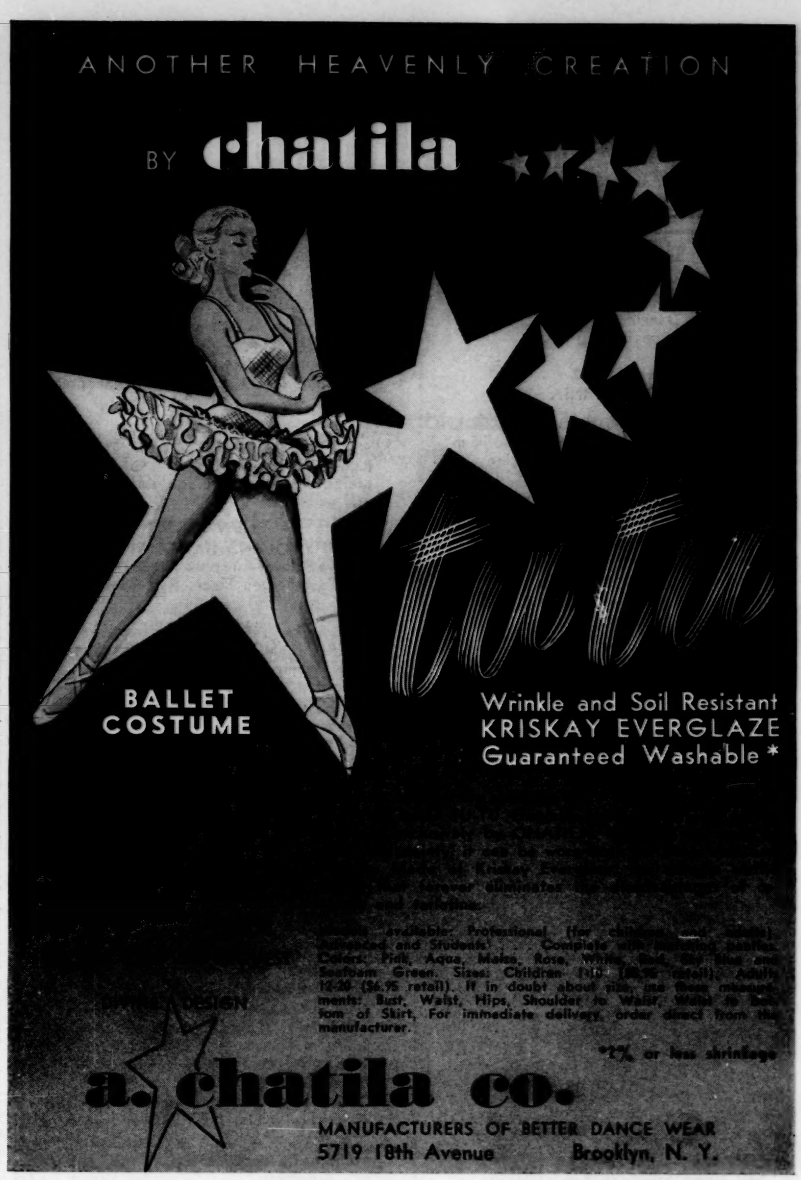
Chinese Dance a Reflection of Eastern Thought

In all three kinds of dance, there are reflections of Eastern thinking. Much is made of the so-called inscrutability of the oriental mind, but one good look at the utterly human qualities, the strength and weaknesses and other universal traits might clear up some misunderstanding.

Of the physical aspect of the Chinese, it has been supposed that all have thick black hair, almond eyes and small stature. Each distinction can be proven false. There are giants in the North and slant eyes are more likely to be seen on the stage as part of the makeup to signify gods and beautiful maidens.

The Chinese are as assimilative outside of China as any foreigner. At times, especially in drama and dance, they seem childish, but this is due to a love of self dramatization which sometimes results in over-expression.

Tragedy is so common in China that it has become a habit of gesture and knowing it so intimately has caused it to be almost a means of communication. The Chinese have a great love of color and understand well the architectonics of action. Action seems to be in the very marrow of their bones and yet they have not lost the art of contemplation. Together these form the ingredients of true dramatic and dance motivation.



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Paris impressions . . .

(*Continued from page* 21)

Mlle. Charrat was immensely understanding and helpful to me, but she could not very well rehearse me in a ballet with only two or three members of the company present, where fifteen or twenty were indicated. At one rehearsal no one, but *no* one showed up. At another, three girls came in and refused to take off their fur lined boots and coats. This is all excused as Charm, I believe. When you are in Paris, you accept it.

Three days before the scheduled premiere of *Jeu de Cartes*, I had not yet received a full company rehearsal and I didn't have the vaguest idea what action took place. With this kind of rehearsal and under such conditions, I was to make a Paris debut. If I had had at least one *full* company rehearsal, I think I would have chanced it. Under the circumstances, I refused to appear.

I appealed to Ruth Page for moral support. "What can you do?" said Ruth. In spite of the hardships in the theatre, in spite of the cold and the charming custom of rehearsal skipping, that supremely adaptable woman took all the ups and downs, all the disappointments and saw her two ballets cheered by a Paris public and press. I never saw her lose her temper once, although she had just cause more than once.

At the Theatre Empire, I shared a dressing room with Vladimir Skouratoff, presumably the star dressing room. It was decorated in delapidated crepe paper in a combination of colours I hope I never have to see again in combination as long as I live, black, brown and blue. A more charming and more considerate dressing room mate than Skouratoff I have never had and we had many laughs together, communicating in snatches of French, English and pantomime.

This boy I found one of the most exciting dancers in France. I had seen him three years ago at a Soiree de Danse in Nice. I got an indifferent impression of him at the time, as he appeared in purely classic roles which is his weaker side. This season I saw him in full repertoire and found him a superb dramatic and character dancer, with a verve and strength I emphatically admire.

Jacqueline Moreau, formerly of the Opera, was the prima ballerina. I found it hard to appraise her as I rarely saw her dance anything but various classic pas de deux. A strong technician, completely mistress of the middle body, she has been able to overcome the handicap of bad feet by directing attention to her regal bearing and wonderful *port de bras.*

The other company ballerina was Sonia Arova, a tall, beautiful and voluptuous woman, also with a brilliant technic. Neither had any repertoire to exploit their talents. The Ballets des Champs Elysees was primarily a company to exploit male dancers — for an interesting change from the norm! The reper-

toire, one must remember, was built up by Roland Petit. Many of the roles were created for Babilee or for Petit, himself; hence the lack of good roles for women. Arova made quite a mark for herself in Ruth Page's ballet, *Revanche*. She gave the role of Azucena real dramatic power. It was a pleasure to see a woman dance with such intensity and abandon.

I began to make acquaintance with other charming customs in the French theatre. One afternoon, I sat out front watching Skouratoff dance a brilliant *Black Swan* in orchestra rehearsal. The orchestra played like a company of angels. I was entranced with their performance. That night I attended the performance and heard a rendition of Tschaikowsky's *Black Swan* (Lac de Cygnes, act III) by the *same* orchestra. It sounded like a sawmill symphony. What had happened to the superb orchestra of the afternoon? I was enlightened by the company. I will repeat the story they told me.

On one of his appearances in Paris, the celebrated Arturo Toscanini was conducting the fifth and final rehearsal of a new work and singled out the third violinist for personal praise. "I must compliment you on having attended all rehearsals and working so studiously," said the Maestro. "Oh, thank you, Maestro," said the violinist. "It has been such a pleasure to work with you. How I shall miss the pleasure of playing at the concert tonight after these fine rehearsals. At any rate, my substitute will enjoy it very much."

The fine custom of receiving pay for appearing at a rehearsal and sending a substitute for a performance, so that a musician may take an evening job elsewhere is a highly respected one in France and one which adds no little to the Charm of the French Theatre.

Another interesting lesson in custom was given me by our chef d'orchestre who asked me on our first and only orchestra rehearsal for the Bluebird pas de deux, "Which version of Bluebird are you doing?" I must have looked ill. "*Which* version?" I said bleakly. "I didn't know there was more than one version."

It appeared that Babilee, my predecessor, had always danced an abbreviated version of the variation as written by Tschaikowsky. Similar familiarities with classic scores and ballets are not unknown in France. This custom is accepted by many French artistes and is considered a matter of fact.

Le Publicité

I think the French are divinely happy with their notion that Americans are mad about *le publicité*. At any rate, I am convinced that to the average man in France the American is a stock character and behaves in a manner they like to think is typically American. I don't know about this. If anyone at home had asked me to put on ballet slippers and tights and go out in the middle of Times Square and do grand jetes for a press camera, I would have flinched. But one dislikes not to be amiable to such amiable hosts as the French and when I was asked by the Paris press photographers to do this for them in broad daylight in the middle of the Avenue Champs Elysees, well, I did my best to please. When in Rome . . .

Dressed in my blue tights and woolen sweater and ballet slippers, I sprang back and forward with the Arch of Triumph as background until the photographers had had enough of that. Then we went through the same routine with the Eiffel Tower as background. This happened at mid-day and we collected an appreciative crowd of articulate Parisians who enjoyed themselves very much, that was clear.

Sometimes I think French photographers think of ballet, if at all, as something you photograph preferably against some bit of French architecture or a row of willow trees, or the rocky Cote d'Azur, or just the sky. The background, of course, is as important as the dancer. Nevertheless, they have a great affection for dancers.

On another occasion, the day I arrived, in fact, the press photographers rushed in to photograph me with Danielle Darmance, Boris Kochno and Christian Berard's little white poodle, who is Kochno's pet since the decease of Berard. In the published picture, all that showed of this session was half of my face and nothing at all of either Kochno or dog. But *all* of Darmance was there, in a pose showing a pretzel of legs.

●

How ballets are ever put together at all in Paris is a mystery I was unable to probe, even with all sorts of definitions and explanations from my French friends in the arts. Rarely, if at all, did my company assemble at one time for a rehearsal, and if so, they were always running in and out for fittings or a talk with the director. This may be the style in other French companies or it may not, I suspect it is.

There is no such thing as a theatrical union in France comparable to our own A.G.M.A. or Equity. There is no such thing as a *free* day in a French company. The dancers are on call all the time, which may account for the self-regulated attendance at rehearsals. The pay is low. Career longevity is low. It is not impossible to eat well in France, as the food is there, but it costs a great deal, probably all a dancer makes. And there is the matter of paying for lessons. *And* the cold. We may as well face it, it is *cold* in Paris eight months a year — and very little central heating.

I no longer think it is a coincidence that there has been such a migratory wave of French dancers to the United States.

These conditions and much harsher conditions prevailed during the war and postwar years. It is a miracle that France produced anything in dance — yet she did. I doubt if the American people realize when they look at men like Roland Petit and

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Jean Babilee that they are looking at miracles. The creativity that Petit and Babilee alone brought into French ballet is little short of a miracle. Working under similar conditions, what would our galaxy of creative American choreographers have brought forth? I wonder. The thought of what the French have had to work against is enough to instill humility.

Finally, I began to realize that I had received more from my two months with the Ballets des Champs Elysees than I had expected. It was more than a change of scene and repertory. It was simply the exposure to European life. Because it is not in the cloister of ballet life and ballet affairs that growth and inspiration comes, but from contact with the mainstream of life. And France and Europe have *much* to give the artist. You simply cannot grow as an artist nor can you imitate life from an imitation of it, only from contact with the reality of it. From contact with Paris and its marvelous way of life, its inexpressible beauty, its antique solidity, its contemporary uncertainty, I have felt a change in me that comes not purely from a change of repertory and new roles.

I also learned that such experience is not limited to Europe. You can find it at home, if you remember to look for it.

letter from Danilova

(*Continued from page* 20)

the year 1934:

Massine's beautiful symphonic ballets, his *St. Francis, Rouge et Noir,* Balanchine's *Baiser de la Fee, Danses Concertantes, Concerto Barocco,* and Agnes de Mille's *Rodeo.* How I loved all these! And the wonderful designers who created for us, Dali, Berard, Tchelitchew, Berman, Oliver Smith.

I kept thinking of that exquisite 18th century piece, *Les Femmes de Bon Humeur,* for many years unaccountably dropped from the repertory. These were my thoughts as I made up for my last *Gaite;* they belonged to the dance, to the ballets I have danced and loved.

I wish to state that my retirement from regular contract status with Ballet Russe does not mean that I am in retirement from the stage. This should be emphasized, in view of distorted stories appearing in certain places. I plan to dance wherever I am invited, if the prospect pleases me and if my future managers are pleased to invite me. My future appearances will come under the heading of "guest artiste". Of course, I would love to dance in New York. It has been so long since I faced that exciting audience. Have I any proposals? Yes, but what they are I am not ready to say.

I long to see the new choreographers create ballets to concerto or symphonic music, in which either story or mood is carried out in the greatest spectacle manner, with change of decor and costumes for each section of

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the work. This note of spectacle is all too sadly missing in ballets of recent years, which are danced against one dreary drop. This is not ballet.

I am very happy here in Dallas, where I am teaching in the school of Edith James, at least until May of this year. I then plan to return to my home in New Jersey for a holiday. My pupils are wonderful and challenging, especially the older teen-agers, who give me and my changing class outfits the critical eye, approving or disapproving the colors and styles. My silver nail polish impressed them no end! I do not teach the babies, only those from the age of eight up. Our pupils wear uniforms of different colors, to designate age and class groups. This is not only charming, but it helps me to distinguish between the groups.

Dallas is an interesting city and it interests me very much that Dallas, like most places in which I have danced, shows a decided preference for classic ballet over modern inventions, which seem to appeal chiefly to small, introspective groups in large cities. Dallas not only has a big heart, but it takes ballet to its heart.

the dancer of Pompeii

continued from page 15

wheels, you know indeed that you are walking into the past, your feet treading the very stones where Greek and Roman sandals trod two thousand years before you.

The House of Vitteii is one of the largest in Pompeii. The walls of one of the "cubicula", a small room adjoining the open court, are covered with frescoes, their colors still fresh: beautiful yellows, luminous greens and Pompeiian red. There are the exquisite "Amorini" in actions of "Work and Play" and the "Fauni Funamboli" that together might well be a children's ballet. Some of the frescoes have been removed to the Museum of Naples for additional protection. There, suspended in the air of the colors on one panel, is the Dancer of Pompeii — or so I named her — carrying in one hand a disc, and in the other what might be the sceptre of the Dance itself. (In an issue of the Encyclopedi Alpina, this figure is described as "Une bacchante portant le thyrse et l'oscillum").

I wondered who the artist had been who had chosen to decorate the walls of unpretentious domestic rooms with the very essence of the motions of Dance. I wondered how the beautiful colors of her robes had lasted through two thousand years. I wished that I might always come back to see her there, flanked by her dancing companions, telling the world of our time as she did of hers, that true Dance has always projected the spirit of man through the body, the spirit fused with the body of motion outward into space and time.

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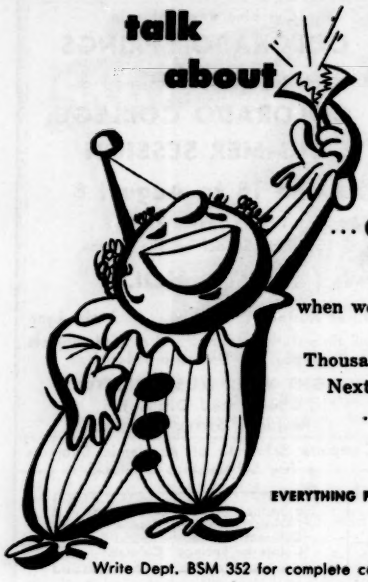

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tours de force . . .

continued from page 24

leg to seconde before placing it in the position for the subsequent tours. This gives you momentum; it makes the whole movement large and brilliant and it sets your balance from the very first preparation.

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Conclusion:

This chapter concludes the series "Elements of Full Point Ballet Technique" to be published in DANCE Magazine. Space and time cannot be stretched to cover more than a fraction of the material pertinent to the subject on these pages.

I am happy to tell you, therefore, that the publisher of DANCE Magazine is preparing a 2-volume set of my instructions and exercises on elementary and intermediate full point ballet technique. Announcement of publication dates will appear in these pages soon.

For guidance and cooperation in the DANCE Magazine series I must offer thanks to Helen Dzhermolinska, editor, to Walter E. Owen, who photographed the series and to the following young ballerinas who so gracefully and graciously illustrated them (in order of their appearance in the series).

Ruthanna Boris
Mary Ellen Moylan
Marjorie Tallchief
Patricia Bowman
Paula Lloyd
Margaret Banks
Gemze de Lappe
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I also want to take this opportunity of thanking the really devoted readers of DANCE Magazine, whose encouragement and expressed appreciation have made possible the book publication of this series.

sincerely yours,

Eileen O'Connor

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dance events . . .

continued from page 12

difficult to sustain interest moving in such slow tempo. Mr. Hawkins' skill and fine physique made the thought keep recurring that his talent was not being used to the full.

Almost all meanings were obscure, with only **Goat of the God** standing out for a clever characterization. By a turn of the head and with the aid of some hoof-like sandals and a few trotting steps, a goat was brought to life, amusingly so. **Eros, the First Born,** was striking, but purely decorative, with arm undulations carrying out the wings idea of the costume.

All this is a far cry from Erick Hawkins' early, rather precise dry style. His development in nuance and projection are, of course, welcome, but he may have gone too far afield. Somewhere in between there must be a less effete style. In fact, were it not so well done by one so sincere as Mr. Hawkins, it might easily be summed up as party nonsense.

Accompanying "music" was a mad mixture of sounds — a tinkle, a gong, a whistle, a jangle, a flute, a plunk (oh no, excuse it, someone dropped a pencil), a rattle and a few chords.

As it is, one must regard Mr. Hawkins' accomplishment as a transitional phase of an artist groping for a new personal medium.

Credits for music are Riegger, Harrison and Dlugoszewski. Designers are Bougeois, Dorazio and Kurth.

A thirty-minute late start, unless unavoidable, was inconsiderate.

Albertina Vitak

•

the season in review

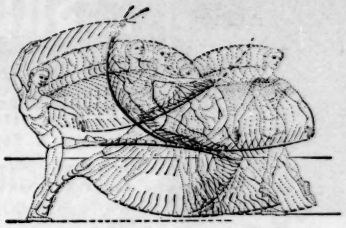
continued from page 10

It is not impossible, but it is a great deal of work. And we're not sure that the compensation merits the effort.

It implies that one comes to the concert in a special state of awareness. It implies that one cast out all legitimate thirst for the grand impact and the soaring emotions that are usually considered part of the artistic experience. It implies that one gain satisfaction merely from experiencing a gentle vision of order and from watching beautiful human beings articulate their bodies in an emotional void.

And it could be otherwise, for Mr. Cunningham is one of the most gifted dancers performing today, and his little company consisting of **Natanya Neumann, Joan Skinner,** and **Anneliese Widman** had the beauty of figures on a heroic frieze.

How was all this talent deployed? They



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did sixteen nameless little dances — for the most part the same as in Mr. Cunningham's concert of last season. They leaped and played like solemn children. They executed fabulous feats of balance and strength. They did love duets without love. They did a pleasant quartet that ended in wonderful jumps. They did sad jazz dances. They played with props. And they ended with a truly memorable fragment in which Mr. Cunningham flexed slowly in a pool of light while the girls moved almost imperceptively in the shadow. This was one of those rare moments that almost caught the mysterious essence of dance and in many ways compensated for all the other tomfoolery.

Mr. Cunningham had a guest on his program. Her name was **Louise Lippold**, and she did two solos — one about a flower and the other about a snake. They had a quiet oriental sinuousness and the impact of a still, small voice. **John Cage** was on hand, as usual, in the pit.

Dance Auditions Winners at the 92nd Street YMHA January 21, 1952

What is modern dance? It is the ability to listen to one's own heart and bring forth its message in the most suitable language.

Sounds simple, doesn't it? Yet, of the five dancers on the 92nd Street "Y" Audition Winners concert of January 21, only one really accomplished this two-fold task. It was **Irving Burton.** The other four, **Ruth Currier, Bodil Genkil, Audrey Golub,** and **Gloria Newman,** sometimes were close, sometimes were very far away.

Watching Mr. Burton's three solos was like looking right into his soul — a sad soul, a confused one. But one that was able to give voice to this confusion in a way that was richly communicative. His first dance, BROKEN WORDS, told with the simplest of gestures — a turned-in hip and wavering hands — of the loneliness of not being able to communicate. The second solo, METAMORPHASIS, with its strange bent-over posture and wide legged turns reminded one of a terrible insect. It was the dancer saying, "See, I am no better than an insect, but doesn't that apply to all of us at one time or another?" And his third dance, THUS SPAKE SARABELKA, was a devastatingly funny diatribe on the emotional blackmail that parents sometimes inflict upon their children.

Gloria Newman, while she is only beginning to dig into herself, is an eloquent dancer with a beautiful, facile body and a well developed lyric style that was used to excellent effect in her opening SCHERZANDO. Her TRILOGY (Of Yesterday, Today, Tomorrow) was an imaginative and carefully organized study that ranged in mood from tentative to optimistic to frantically uncertain with nice logic.

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Bodil Genkil is an appealing performer. She is warm, she is gracious, and she has bearing. Her compositions are a little on the surface side with their form dutifully worked out and their feeling not too profound. Of the three solos we preferred ANNIVERSARY OF A DEATH for the simplicity and dignity of its expression.

Audrey Golub's accomplishments lie within the realm of the potential — but a fairly strong potential. She is a solid-looking dancer with a forthright, uncompromising air. But both of her dances, the BALLET OF JOHN HENRY and the unaccompanied AS THE TWIG IS BENT were quite uneven. There were flashes of high originality, as in the angular piston use of the arms in JOHN HENRY and the clutching hands in AS THE TWIG, but these were coupled with stretches of academic composing.

Ruth Currier, as everyone knows who has seen her with the Jose Limon company, is a lovely, tiny blonde with a gentle lyric quality. She chose to deny this asset and compose deliberately convoluted and angulated solos. In both of her works, THREE SOLILOQUIES and TIME OF BEGINNING, she danced hard, long, and involvedly. It was highly emotional movement rendered with no sign of emotion. We should have preferred one simple gesture with real feeling than all this high invention with the emotional blinds drawn.

Dorothea Bucholz,
solo debut recital
Carnegie Recital Hall
January 12, 1952

As we watched **Dorothea Buchholz** in her solo debut on January 12 at Carnegie Recital Hall, we kept wishing that she could spend a few years with some enterprising group. — where she would acquire command — where she would learn how best to use her strong and potentially elegant instrument — where she could create "learning dances" and throw them away after they had served their cathartic or exploratory purpose.

As it was we saw a young dancer who has neither the creative range nor the polish to sustain a solo program. Most of her compositions were of the student level with occasional glints of imagination and a feeling for poetic effect. These attributes were particularly in evidence during her wispy meanderings to Walter de la Mare's THE LISTENERS (bombastically recited by Andrew Anthony) and in the succinctly expressive gestural motifs of a trilogy called THOUGHTS. In her other works the emotion behind the movement was often nipped off by a preoccupation with its shape.

Miss Buchholz was accompanied by pianist Rachel Cavalho, who also played six solos in a competent but constrained fashion.

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Sadler's Wells . . .

(*Continued from page* 22)

Another Ashton work well worth preserving is his *Capriol Suite*, first made for Marie Rambert's Ballet Club in 1930. Again the excellent costumes are by ex-dancer William Chappell. No easel painter ever designed costumes as right for dancing as do dancers.

We are accustomed to thinking of character dancing as mazurkas, czardas and tarantellas. We should know there *is* English national dancing as robust as the Elizabethan days it dates from and as adaptable to balletic virtuosity and the theatre as the more common Russian and Hungarian dances. *Capriol Suite* is not just a charming period piece based on 16th century tunes and dances. It is one of the liveliest items in the repertoire.

The De Valois ballets danced this year do not fare so well. *The Haunted Ballroom* and *The Prospect Before Us* have well polished surfaces. However, the Poe-like atmosphere of *Haunted Ballroom* remains *just* atmosphere. Nothing balletically important happens. The dancers seem ever to be preparing to do some real dancing and there are some ominous moments. Then after all the getting ready, the curtain falls.

The Prospect Before Us, the tale of rival managers in 18th century London, is full of clever ingredients and authentic details. At first viewing it is fun and one expects to find more. But the more one sees the less there is. Audiences love the several drunk scenes wherein Stanley Holden, who seems to have inherited Robert Helpmann's comedy methods, does a great deal as the inebriated and quarrelsome manager.

Swan Lake (Act II) is given much as in the Covent Garden version. The hunters enter and follow the flight of circling swans. The Prince does not swoon at the final curtain, but watches his beloved fly off beyond the clouds. The entrance pas de deux of Prince and Swan Queen (the "struggle" dance introduced by Balanchine in the Diaghilev ballet) is danced in American companies only. The SWTB retains the original long mime scene, all about the enchantment, the mother's tears and the lake.

To make up for that, the first act pas de trois is inserted after the Dance of the Cygnets and the company has plenty of good dancers to display in this show piece.

The Theatre Ballet presents *Coppelia* as a complete evening's program, the three acts

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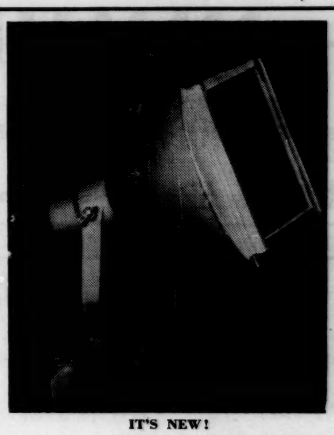
separated by intermissions, perhaps to follow up England's past success here with full evening classics. There is loving care in each detail. All the obscure bits of mime are polished up and magnified to rationalize every moment of the ballet. Dr. Coppelius makes it clear that the Spanish comb and Scottish shawl are not props for two dances by the ballerina. They are the first things he can lay his hands on to divert the attention of the mischievous Coppelia, who has become quite a handful.

This company's *Nutcracker* is all botched up by Cecil Beaton. His settings, which transform to three different climes before your eyes, are fine, but the dresses! As if white wigs were not bad enough, the costumes and head dresses get awfully fancy. The worst one is the satin lastex affair on the Prince (David Blair) or perhaps that accolade should be saved for the whole bunch of Waltz of the Flowers dresses. Each girl has her head swathed in a very realistic facsimile of the flower she represents, nice big posies with petals dripping, so the head sits right on the shoulder — no neck.

Choreographically, this Ashton arrangement of the Sergueff-after-Ivanov is no improvement on and entirely different from the Fedorova-after-Ivanov version we know. We rather miss the Christmas party scene with the dead end kids snatching one another's presents. The new Snowflakes are no better, no worse. In the Kingdom of Sweets the character dance suite gets very recitalish, especially so the Danse Arabe. The Spanish dance is danced exceptionally well by Pirmin Trecu, Sheila O'Reilly and Margaret Sears and the Chinese dance, with its effectively used acrobatic tricks, is the best arrangement of this variation I have seen.

But why cavil at costumes, etc. when such ballerinas as Elaine Fifield and Svetlana Beriosova are present and to be seen? Fifield is a petite, ideally built dancer. Slender and small-boned, she has a small head, long neck, long arms and the most fabulously arched feet in the profession. She is an exceptionally strong technician and in over a dozen performances we did not see her ever fail to accomplish anything attempted. There is complete sureness and never a need to cover up. She has the authority for *Swan Lake* and *Nutcracker*. Her *Coppelia* is completely captivating and she is a charming comedienne in *Pineapple Poll, The Prospect Before Us* and *Pastorale*.

Svetlana Beriosova seems like a throwback to a certain baby-ballerina of the early nineteen thirties. She has the great beauty, the Russian bearing and the glamour that went



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with it. She has a more womanly, softer movement than most contemporary dancers. She seems a bit aloof and then glows with the radiance of her rare smile. Her *Swan Lake* was beautifully poised and lyric, her *Coppelia a delight.*

David Blair is the most promising male dancer to come from England. Well built and handsome and with a respectable technic, he looks good in classical roles. He partners well the wide assortment of girls he dances with. His Frantz in *Coppelia* is especially attractive. Blair has a wider range than the classics. He is a poetic Harlequin, a worthy heartbreaker in *Pineapple Poll* and his roguish moment is the brightest in *Pastorale.*

Patricia Miller is the most lyric of the girls and very much suited to the leads she does in most of the Cranko ballets. She has a lightness and good line, although in difficult technical roles she tends to tire somewhat after a good start.

Pirmin Trecu is a spirited dancer with extra special elevation and a special grace and charm. As Frantz in *Coppelia,* as Harlequin, as the lead in *Rendezvous,* he is always individual.

The most polished performances were turned in by David Poole, who is not a virtuoso, but an intelligent actor-dancer. His best roles are in *Coppelia, Haunted Ballroom, Pineapple Poll* and *Beauty and the Beast.*

Stanley Holden has emerged as the comedian of the company and in a bright repertoire full of light works he has plenty to do. His Dr. Coppelius is to be laughed at (one wants to cry for Poole's sadly disillusioned old man) and in *Prospect, Facade,* and *Poll* he plays his comedy to the hilt.

Donald Britton's soaring jumps were noticed even before he turned in a first rate performance of Frantz in *Coppelia* and led the flights in *Rendezvous.*

Maryon Lane is one of the strongest of the girls and has a pert cleverness besides the authority of good technic. She is a witty *Poll* and dances the lead in *Rendezvous* besides a host of other roles.

Pauline Harrop, Maureen Bruce, Doreen Tempest, all took over leads and demonstrated how much talent SWTB has on tap. In a category of her own is Sheila O'Reilly, who has the speed and spirit that make each character dance a bravura occasion. Stella Claire is another individualist. Her forte is in robust roles.

John Lanchbery and Robert Zeller conducted the orchestra whose well rehearsed members made nicer sounds than any accompanists ever made this year.

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news

(*Continued from page 2*)

Martha Graham to dance at Juilliard

William Schuman, president of Juilliard School of Music, has made announcement that **Martha Graham** will be presented here in a special series of major appearances with full symphony orchestra in the theatre of Juilliard School, to take place on April 22, 23, 24, 25, 26 and 27, a total of six performances.

These are Miss Graham's first New York appearances since her solo recital at Carnegie Hall with the Louisville Orchestra in December, 1950 and her first with full company since January, 1950.

The April season will show a repertory of three extended works, one of them a world premiere and one a New York premiere. Miss Graham is at work on a new opus which will be given all six performances. She will also appear in THE TRIUMPH OF ST. JOAN, a work which had its world premiere December 4 and 5, 1951 in Louisville, Kentucky, where it was given in conjunction with the Louisville Orchestra which had commissioned the score by Norman dello Joio and the dance, a solo, from Miss Graham.

The April season is to be presented by Juilliard as benefits for the Scholarship Fund of the dance department which was established last Fall. Mr. Schuman also announced that these performances are being given in celebration of the conclusion of the Dance Department's first year at Juilliard.

This event will be the first of a series of such events to take place at Juilliard, with **Jose Limon** slated to make an appearance there in the Fall of this year, and **Antony Tudor** and **Doris Humphrey** slated for a Spring, 1953 event. On this occasion, Mr. Tudor will show a new work especially written for Juilliard students and Miss Humphrey will recreate her epic work WITH MY RED FIRES for the occasion.

events in LONDON . . .

An official biography of the late **Constant Lambert** is to be written by Hubert Foss, distinguished music critic and author of studies on Vaughan Williams and Delius.

February 9 was a great night at Covent Garden when **Margot Fonteyn** returned to the Sadler's Wells Ballet after nearly six months' absence. She danced in Ashton's DAPHNIS AND CHLOE and received a great welcome. Future plans at Covent Garden include a new ballet on March 4 by **Andree Howard,** MIRROR FOR

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WITCHES, described as "strongly dramatic" and **John Cranko's** first ballet for this company on April 2, which will be called BONNE BOUCHE. This is to be a lighthearted affair with a setting by Osbert Lancaster in 1920 style; the specially composed music is by Arthur Oldham. THREE CORNERED HAT was revived on February 27 with **Harold Turner** returning as guest artist in the role of The Miller. The Miller's Wife was danced by **Violetta Elvin.** Other dancers who are to appear in these two big roles are **Michael Somes, Alexander Grant, Gilbert Vernon,** and **Julia Farron, Anne Heaton, Nadia Nerina.**

The **Original Ballet Russe** closed its first West End season at the Adelphi on January 26, a week earlier than scheduled. The sponsors of the company, Universal Ballet, Ltd., withdrew their support at the end of the first week. Audience attendances were poor during the first two week season and performances were not remarkable. The poor old "original" backcloths are now literally falling apart. There is a possibility that part of the company may be reorganized for a European tour in the summer.

Arnold Haskell's Ballet Annual number 6 is the best ever. A new layout gets in even more material than before and the photographs are first rate. English, American and French activities are reported in detail and fully illustrated. **Cyril Beaumont** reveals in the course of an article on Forty Years Writing on the Ballet that by now, at the age of 60, he has published just over sixty works on dancing!

Bert Stimmel's SUNDOWN, shown at Ballet Workshop on January 20, created a mild sensation and provoked much discussion. It is a study for three girls and a man in a modern technic (Graham school) with the simple argument ". . . at sundown, the earth cools and the heart grows lonesome . . .". It showed to many people for the first time the exciting possibilities of American modern dance.

The National Spanish Company of Dancers and Musicians, a group which has toured many parts of the world, started a four week engagement at the Stoll Theatre on February 15. The company performed dances from every province of Spain, fascinating ethnologically, but varying greatly in theatrical effectiveness.

Mary Clarke

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events in HOLLYWOOD . . .

Carol Haney is going to Europe for two years as **Gene Kelly's** assistant, a job she has been filling (and very well) for some time, witness AMERICAN IN PARIS.

With Charles O'Curran as dance director, **Leslie Caron** will dance a St. Louis blues number in GLORY ALLEY. In another number, 'Jolie Jacqueline', Leslie will both sing and dance. With her, on the

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dancing side, will be **Marietta Elliott, Gloria Stone, Barrie Chase** and **Marilyn Russell.** Neither number will be classic ballet.

But there is classic ballet going on at Metro, where **Barbara Barrie** is coaching **Moira Shearer** in **Frederick Ashton's** choreography for THREE LOVE STORIES.

Work on the Hans Christian Andersen picture (Goldwyn-Danny Kaye) resumed February 15th with California dancers being used, after all. **Renee Jeanmaire** and **Roland Petit** both took regular classes before rehearsal got under way.

James Mitchell was in town during his enforced rest from PAINT YOUR WAGON.

Dance Center presented a student demonstration late in January. Children in the 6-9 age group, who showed rhythmic improvisations, were especially outstanding. The School's director, **Ann Liet,** was mistress of ceremonies.

Selma Jeanne Cohen

events in CHICAGO . . .

Jose Greco and his company did so well here that after two sold-out weeks at the Blackstone Theatre they moved over to the Selwyn for an extended run. **Juan Morilla** has left the company and **Domingo Montes** has joined it. **Luis Olivares** is doing more roles and Greco has stepped into the Cante Jondo with the **Mayas** thereby improving it. The company made almost as big a splash on television and radio as on the stage. They appeared on a dozen programs, Jose Greco even making an appearance with Kukla, Fran and Ollie, holding his own in an ad-libbed conversation with Dragon Ollie.

Sadler's Wells Theatre Ballet had a very social time in our town. Parties ranged from Thomas Fisher's swanky opening night one at the Tavern Club to an informal supper given by the University of Chicago's Knights of the Ballet.

Loretto Rozak was choreographer for Krazy Kat, the John Alden Carpenter ballet, given a series of performances by the Chicago Park Board. The costumes were designed by Gary Roberts. Leading roles were danced by **Gary Roberts, Patrice Korman, Sylvia Sporny** and **Leo Dickes.**

Maybe it's a trend. The **Merriel Abbott Dancers** opened a new show in the Empire Room on February 7 with a toe number, in elegant tutus, choreography by **Robert Frellson.**

This town has been enriched by a distinguished addition to the dance community. He is **Richard Ellis,** former Sadler's Wells soloist who is settling in Chicago and establishing a school.

Ballet Guild of Chicago presents a set of ballets at the 8th St. Theatre on April 4 and 6. New ballet will be called THEME, the tale of the birth of a classical theme and its subsequent exploitation, with choreography by **Charles Bockman** and score by Neal Kayan. Also on the program will be **Walter Camryn's** ALICE IN WONDERLAND and **Bentley Stone's** LES ENFANTS PERDUS and a classic pas de deux.

The **Chicago Dance Council** will have a demonstration of religious themes in dance on April 6 at Northwestern University's Thorne Hall.

Ann Barzel

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Muriel Brenner, dancer and teacher, died January 17th in the Memorial Hospital at Ithaca, N. Y. She had been a recent addition to the faculty of nearby Cornell University, in her first year as a dance instructor. Muriel is remembered by her many friends as a pupil and former member of the companies of Doris Humphrey, Martha Graham and Hanya Holm. She will be remembered in the areas where she studied, Bennington College and N. Y. U. and where she last performed, at Connecticut College, and for her fine qualities as a teacher, dancer and companion in dance.

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Mrs. Loretta C. Ryan, of the Board of Education of the City of New York, is the organizer of a panel discussion to take place among men and women chairmen of health education in the junior high schools of this city. The event takes place April 3rd at Juilliard School of Music.

The forum was set up with the cooperation of **Martha Hill,** chairman of the dance division at Juilliard. Among others on the panel, will be **Louis Horst.**

On this same occasion, students of the dance division of Juilliard will appear in a demonstration of dances.

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"The Moor's Pavanne" on Television

The Jose Limon masterwork, "The Moor's Pavanne" was scheduled to have its first TV performance on February 14th over NBC-TV on the monthly NBC Television Opera.

Mr. Limon and his company, now in preparation for a South American tour to start in April, appeared before the annual meet of The Bohemians (a musician's club) held at the Hotel Plaza on February 17th, in honor of Brazilian composer Heitor Villa-Lobos. The Limon group, consisting of **Jose Limon, Pauline Koner, Betty Jones** and **Lucas Hoving,** danced "The Moor's Pavanne", accompanied by members of the NBC and Philharmonic Orchestras, conducted by Simon Sadoff.

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Tao Strong and company will offer a program of old and new works on March 9 at 3:00 p.m. at the Amato Opera Theatre in New York City.

Miss Strong will be remembered for her work as soloist with the **Jean Erdman** company and as an auditions winner at the YMHA in 1949. She will be supported by **Bertram Ross,** member of the Martha Graham company, and by **Fumi Akimoto, Deborah Frank, Suzanne Brady and Elsy Faulk.**

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DANCE U.S.A., a facet of the varied Henry Street Playhouse program for the encouragement of modern dancers outside of New York City, sponsors its second event of the season at the Playhouse on Henry Street on March 24th.

The two groups which will show dances are the **Philadelphia Dance Theatre,** with **Bebe Alpert, Vivienne Blanc, Peggy Chalfin** and **Miriam Davis,** and the **Wisconsin Dance Group,** with **Mary Hinkson, Matt Turney, Sage Fuller, Miriam Cole, Marian Lawrence, Robin Gregory, Ben Garber, Tom Turner** and Murray Gitlin.

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To celebrate in true Chinese fashion the 'coming of age' of Chancellor of Asia Institute, Dr. Arthur Upham Pope, on his 71st birthday, a Chinese play with an entertainment were given him. **Davie Lerner,** author of the article "The Dance of China" in this issue, performed a flower dance originating in one of the interior Chinese provinces, replete with embroidered costume and props, and three Cambodian court dances were given by **Edna Evans, Matti Haim** and **Virginia O'Brien.**

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Cecchetti Council Open to New Membership

The **Cecchetti Council of America** opened its doors to membership this past month, thus making its most significant step since its formation some years ago. The Council's headquarters are currently situated in Detroit, Michigan in the offices of president **Gertrude Edwards Jory** and v.p. **Sylvia Hamer.**

Sixteen teachers from neighboring states have joined the association's teacher branch and fifty-six young people, ranging in age from eight to seventeen, have joined the Junior Branch.

At a recent meet, the Council treated the Junior Branch to a 3 hour session of technic, dances, pantomime and film on dance called "Steps of the Ballet."

The Council has decided to devote March 23rd to a like session. Exams in all grades will be held March 3, 4, 5 and 6 at the Fisher YMCA in Detroit for aspirant members.

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Mary Skeaping, recently ballet mistress of the Covent Garden Sadler's Wells Ballet, will do a return teaching engagement in New York City in June, at the **School of Ballet Repertory,** by invitation of its directors, **Arthur Mahoney** and **Thalia Mara.** She will teach one course solely for teachers and another for students of intermediate, advanced and professional grades.

Miss Skeaping made her first appearance on this faculty in 1951.

Karoun Tootikian and her Armenian Ballet, which she organized last summer in Rome and toured through Europe with notable success, is to make an American tour in February, March and April, appearing in New York City, Boston, Worcester, Providence, Philadelphia, Baltimore, Pittsburgh, Cleveland, Detroit, Chicago, St. Louis, Los Angeles, Fresno and San Francisco, all under the management of the Armenian Concert Guild. A total of 32 concerts is scheduled.

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Josefina Garcia goes to Mexico this month by invitation of the Academia de la Danza Mexicana to teach classes March April and May under its auspices. She will give several performances in Mexico, D.F. at the Riverolls Art Gallery and in a number of nearby towns. Miss Garcia will be the guest of Rose and Miguel Covarrubias during her Mexican visit.

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Renato, ethnic dancer remembered for his appearances with the troupes of **La Meri** and **Aennchen,** has returned to professional life after an enforced interlude at the Will Rogers Sanatorium. We are happy to see him on the rialto again.

Renato and his newly organized company of dancers will offer a concert of folklore of Italy in dance and song, accompanied by lecture, in a tour to take them to Philadelphia and points south and west. Other performers in the group are **Bella Mengrone** and **Ricci,** dancers and Veronica Siccardi, singer.

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events in LOUISVILLE . . .

The **Louisville Dance Council,** a member of the Louisville Fund, realized another of its long range ambitions this month when **Thomas Jordan,** artistic director of the recently founded **Louisville Ballet,** announced that the junior branch of the Ballet will make its official debut with Robert Whitney and The Louisville Orchestra in a special program to be given March 16th at Memorial Auditorium. Winners of a recent audition held by the company will appear in divertissements from "The Nutcracker."

Mr. Jordan announces also that two ballets are in process for the debut of the senior company next season.

The 17th annual performance of the **Lilas Courtney Ballet** of Louisville last month offered three ballets, Duane Dishion's "Serenade," Ellis Obrecht's "State Fair" and two others without choreographer credit, "Man About Town" and "Danse Macabre."

The Courtney Ballet has had such performers as **Dorothy Etheridge, Jean Shoch** and **Doris Schmitt,** in its ranks in past seasons.

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Eve Gentry will be in residence, teaching and staging dances, at the Indian Hill school in Stockbridge, Mass. this summer. Indian Hill is a summer music workshop and theatre center.

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May O'Donnell, soloist in the company of Martha Graham, will appear in her first New York concert on April 6th at the 92nd Street YMHA, supported by a company of nine girls and five boys, headed by **Nancy Lang** and **Robert Joffrey.**

Miss O'Donnell will offer a full program of entirely new works.

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Leon Varkas has staged five ballets, Rouge et Noir, Festival at Nice, The Dance, Odalisque and The Chapel for the February 17th concert of the Ballet Russe Academy of Cleveland, Ohio, given in conjunction with the Matisse exhibit at the Cleveland Museum of Art. The concert is to be repeated on March 5th. Supporting dancers are **Ruth Pryor, Jean Lafeye, Vianne Black, Marc Hall, Maurice Nystrom** and other members of the Academy.

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Laverne Meyering has joined **Stanley Herbertt** in St. Louis, Mo., where Mr. Herbertt, a former soloist with Ballet Theatre, is extremely active in local affairs. As head of his own school, the Ballet Arts Academy, he was the sponsor of a recent one man art show for a local artist, Warren Spaulding, and the guest of honour at a reception given him by St. Louis author and balletomane, Margaret Oloff. In March Mr. Herbertt will stage a film party at his St. Louis studio, showing a number of dance films to his students and St. Louis balletomanes.

news of teachers organizations

Pennsylvania A. D. T.

The February meet of the **Pennsylvania Association of Dance Teachers** was held at the studio of its president, **Florence Cowanova.** Teachers presented were **Karlene Franz** (ballet) and **Brooks Durham** (tap). Mrs. **Edna R. Carroll** lectured on parliamentary procedure for a teachers' organization, to the delight of the whole group.

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Chicago N. A. D. M.

The first meeting of the **Chicago Association** in 1952 took place February 10 at the Sherman in Chicago with a faculty consisting of **Bentley Stone** in ballet, **Walter Camryn** in character dances, **Vashi** and **Veena** in East Indian, **Hal Davis,** tap, **Don Sawyer** in ballroom dances. **Elisa Stigler** offered a fine class in terminology.

The next meet of this group and its last before the annual convention, will take place at the Sherman Hotel on April 6th.

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The national organization of **N.A.D.A.A.** announces its four convention dates to be held the summer of 1952 as follows:

Hollywood,	July 12 - 18
Dallas,	July 24 - 30
Chicago,	August 2 - 8
New York,	August 10 - 16.

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D. M. of Pittsburgh

Attendance was unusally large at the February 10th all day meet of the **Dance Masters of Pittsburgh** (an affiliate club, No. 10, of the D.M.A.) with a faculty consisting of **Hilda Butsova** and **Jules Stone,** warmly received.

As a result of election of officers, the following head a new slate:
Jack Bowman, president, **Walter Vaught,** v.p., **Karl Heinrich,** sec., and on the board of directors are **Kenneth Phifer, Tonie Mauro, Pasquale Caputa,** and **Anna Marie Spagnola.**

Club no. 10 is now in process of arranging a huge TV show to provide a showcase for D.M.A. member teachers.

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D. M. of California

The **Dance Masters of California** held a one-day normal school on Sunday, February 3rd at the Bellevue Hotel in San Francisco. The program began at 9:30 a.m. with a 2 hour ballet lesson and continued all day with only a few minutes break for lunch. The ballet instructor was **Betty Meriwether** of Eureka, who spent last summer in London studying at the Sadler's Wells ballet school. Other guest teachers were **Gerald K. Girard** (ballroom), **Harold Mack** (acrobatics), **Geraldine Vazquez** (Spanish) and **Glenn Shipley** (tap). Mr. Shipley is the author of the book "Modern Tap Technique".

The **Dance Masters of California** will hold its annual convention at the Hotel St. Francis in San Francisco on June 30th for a one week session.

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A. D. T. of Southern California

The **Associated Dancing Teachers of Southern California** (affiliated Club No. 1 of D. M. of America) held a one day normal on February 10th at the Hollywood Roosevelt with a varied program of classes given by **Louis da Pron** (tap), **Mary Jane Hill** (production numbers), **Margaret E. Ketchum** (Hawaiian), **Audrey Share** (ballet), **Frances Bowling** (children's dances), **Howard Ruppre** (ballroom), **Lance and Rae Stevens** (ballroom). This group is headed by president **Thomas M. Sheehy.**

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